

AUTHOR & JOURNALIST

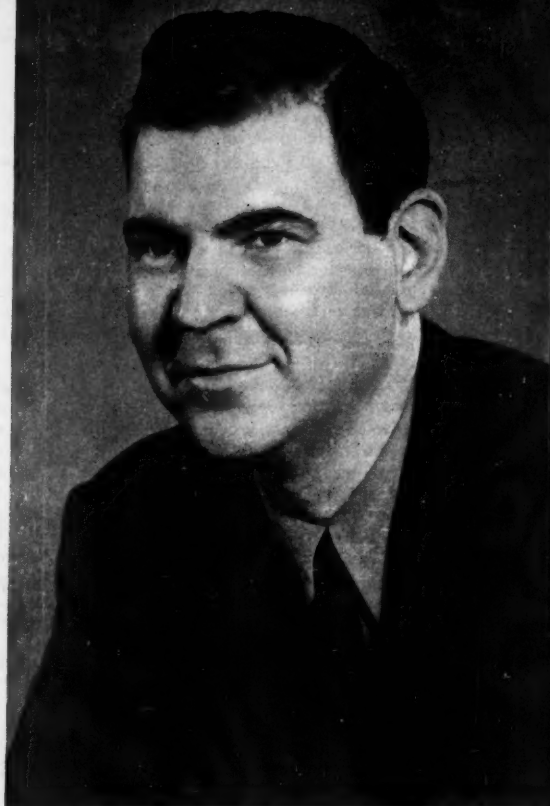
WRITERS' CLUBS
Tops or Flops?

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in College

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JAMES R. IRVING: HE MAKES SCIENCE READABLE

How You Can Sell Science

BY JAMES R. IRVING

The Editorial Eye
By August Derleth

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AUTHOR & JOURNALIST

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NELSON ANTRIM CRAWFORD, Editor

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Come, gather round

By NELSON ANTRIM CRAWFORD

MY Aunt Emily laid down the newspaper with a yearning sigh. "Mr. Tilton certainly uses lovely words," she exclaimed.

Uncle Wilbur snorted. "And what is our noted editorial writer discussing today?" he asked. "The new king of Afghanistan? Or orchids in South America? Or how polite the gentlemen were in 1700? In all the years I've been reading his paper, Vern Tilton has never discussed a subject he knew anything about or a topic close enough to the town so anybody could check up on him."

Aunt Emily's eyes were closed as if she were asleep, though I heard her murmur something that sounded like "limpid blue."

On the porch a few minutes later, my Uncle Wilbur said to me abruptly, "Bud, you're always talking about being a writer. If I thought you'd grow up to write like Vern Tilton, I'd feed you insect killer right now. There's a guy who knows every word in the dictionary, and what good does it do him? He's never learned anything else, and he hasn't got a damn thing to say. If a writer's going to appeal to anybody beyond your Aunt Emily and the members of St. Agnes' Guild, he'd better learn something to write about and not depend on a host of tinkling words. For Pete's sake, Bud, don't be ignorant."

I WISH I had followed my uncle's advice better. I wish I had acquired a first-class working knowledge of some field of wide public interest—agriculture or economics or medicine or engineering or what not—as background for my writing.

I don't mean I'd like to be as much of a specialist as the legendary doctor who operated only on the left tonsil. I wish, however, that I could write with assurance in some reasonably broad field.

Whenever young folks ask me about preparing for a writing career, I urge them to acquire specialized knowledge in one or two fields, preferably connected with the physical or biological sciences. The writing profession is full of people who know a good deal about sociology, political science, and such. There are mighty few with a working knowledge of chemistry, psychology, bacteriology, home economics, or agriculture. Yet these are subjects readers are eager to learn more about.

You'll find this point of view expressed more adequately by James R. Irving in his article in this issue of *Author & Journalist*. I would not, as he does, disparage courses in journalism. More and more the journalism curricula in the better institutions stress subject matter for writing. For instance, at Kansas State College a journalism student must take one-fourth of his courses in some scientific or technical field—which may be architecture, animal husbandry, zoology, cooking, home furnishings, or any of a dozen other subjects.

This eliminates the possibility that a student will devote all his attention to learning to write

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and none to learning something to write about. A prospective writer must learn both.

A person need not be a young college student to study subject matter for writing. I know professional writers who are always taking courses in specialized fields in universities near their homes. For instance, one writer of my acquaintance recently completed a course in criminal law.

Specialized knowledge isn't applicable to non-fiction alone. All the writers of good science fiction have a basic acquaintance with science and some of them are research scholars with Ph. D.'s and gold medals from learned societies. The writers of important historical novels are thorough students of history.

Even a poet can use his knowledge of specialized subject matter. I am sure much of T. S. Eliot's work could not have been written without a broad knowledge of both psychology and theology.

My Uncle Wilbur was far-seeing in his favorite saying: "Don't be ignorant." Today, even more than when he first counseled me, a writer can't afford to be ignorant. Ignorance is spotted too easily.

REMEMBER *Forever Amber*? Most of us had forgotten it, I guess, till it turned up in the courts a few weeks ago. Kathleen Winsor, the author, got a refund of \$26,000 in taxes she had paid on the sale of motion picture rights to the book.

The court decided that she wrote "primarily for her own amusement" and so should have paid taxes on her money as capital gains instead of earned income, which carries a higher tax rate.

Several subscribers have written in to say they'd be glad of \$26,000 whether they wrote for amusement or not: So would I.

The trouble is, the technicality on which Miss Winsor won her refund isn't in the law any more. Congress plugged up the loophole September 30, 1950, by providing that in the future capital assets should not include any copyright or any literary, musical, or dramatic property. That's the way it stands now.

But the change was too late to catch *Amber*, who appeared in the public prints in 1944.

If *Amber* ever shows up again—which God forbid—it will have to be in professional status. Which would seem fitting enough.

WHILE we are on the subject of laws, a number of *A&J* readers are expressing opinions on the inclusion of writers in the Social Security setup. According to the law as recently amended, a writer has to pay Social Security tax at the end of each year on his income up to \$3,600. He is a "self-employed person."

When he gets to be 65, of course, he may draw the monthly benefit to which he is entitled, provided he is not earning \$75 in a month or more in a covered occupation. (The latter is a higher figure than formerly, and the monthly benefit is higher too.)

Letters from readers—such as published previously and in this issue—show wide difference of opinion. Some like the assurance of a monthly check at a future time when they may not be able to earn much. Others have no use for the idea as applied to writers.

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What readers say

Goal: A Sticky Future

Your magazine has overcome some of my phobias, but it hasn't glued me to the desk. I am hoping for a sticky future.

MAXINE APPELL

Los Angeles, Calif.

Tiger Without Typewriter

I enjoyed reading Eliza Bialk's "Housewife-Writer," but oh, my aching typewriter! It was like reading of a fairy princess in wonderland.

I'm a mother-housewife-wouldbe-writer, and my life doesn't run that smoothly! First off, I don't have the deep freeze, washer, dishwasher, or maid, which makes it a little hard to follow her suggestions.

I get my washing started (in my very ordinary washer) then a bombshell explodes in my brain when I see the ice man deliver ice next door. My washing is forgotten. An hour later I dash back to find my best sheets almost in ribbons.

I plan a nice meal for my little family, then let everything burn while I bang away at a story. We end by eating wieners (our favorite food, anyway) and canned beans.

I go around talking to myself and receive sympathetic glances from our two youngsters, eight and four. My husband worries that it may affect them seriously. He says, "What if the bug bites them too? We can't have three of you in this family!"

Recently I tried pushing my typewriter far under the bed, and swore I wouldn't touch it till every last button was replaced, and every small pair of jeans mended. I was like a caged tiger before the week was up.

KIT MORGAN

North Platte, Nebr.

That Social Security Argument

I see in a recent *A&J* where writers are griping about the pittance they pay for Social Security protection. The time may come when they will be damned glad to have this little old age insurance all wrapped up and paid for.

DAVID I. DAV

Dale, Ind.

I second the motion of Emily Dow Eddy, of Wellesley Hills, Mass., as noted in "What Readers Say," in the July *AUTHOR & JOURNALIST*.

HELEN E. PARK

Laconia, N. H.

I think that for the great majority of writers the Social Security law is a fine thing. I read in one of the writers' magazines that the average longevity of a pulp writer is six years; of a slick writer three. This may be exaggeration, or the writers who peter out in one field may bob up in another, but I think it is a common experience,

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if you consider all your writing friends, that a great many of them do eventually peter out; and that with earnings as uncertain and irregular as they are we do not all make very handsome provisions for our old age.

The Social Security act has taken quite a load off my mind, at any rate. One doesn't have to stop writing entirely to get it; and I believe the amount that oldsters can earn in addition is likely to be increased as years go on and prices go up.

As for Dorothy Thompson, I can see her point. Long may she wave. But she isn't typical.

MARGERY MANSFIELD

Monterey, Mass.

Flowers for the Bartletts

Congratulations on a worth-while undertaking. And good going all the way.

Naturally I deeply regret the passing of the staunch old Bartlett team. But I venture to surmise that wherever they dwell in that tranquil land where good editors go finally, there will be a shining Mount of Olives where would-be writers "gather round." There, all find new courage and wisdom. And, I hope, something called time which they likely missed on this busy, dizzy half-way station. And all scribble happily forward to the high spots of their dreams.

LEOLA RICE

Tampa, Fla.

Question of Time

I read with keen interest Florence D. Eslin's letter in the July *A&J* in which she finds "something wrong" with the following short-short opening—a shortened version which I made for a client: "The hours sped quickly as I sat in a huddled heap gazing at the empty windows. As the moon grew dim, my hopes slowly died." I must come to the defense of my client.

Miss Eslin's contention was, quoting her letter: "I do not believe the hours could speed quickly while you waited in hope, gazing at empty windows . . ."

I would like to ask Miss Eslin two pertinent questions. First, did a fellow ever make a date with you for 7—and didn't show up? Before you realized it was "8, 9, and a quarter to 10"—you wished that time stood still but it flew on wings of speed. Just as it did for that particular character who hoped that the one she loved would keep his tryst with her before the moon grew dim. Second, had he made a date with you for the following evening at 7, how slow the hours would appear—you'd be counting the minutes so to speak, would you not?

It boils down to this: Time goes fast when you hope for something *now* and awfully slow when you hope for something on the *morrow* or in the *future*.

ROBERT OBERFIRST

Ocean City, N. J.

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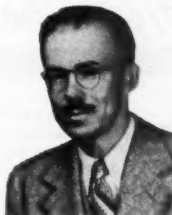
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How You Can Sell Science

An expert explains the qualifications for popularizing one of the most fascinating specialized fields

By JAMES R. IRVING

THE cute little blue-eyed high school sophomore's eyes glistened. You see, it was her first high school journalism banquet, they were going to announce next year's newspaper staff, and the speaker of the evening had just said, "There's more real drama in science than the most thrilling and love-charged Hollywood film."

Science, for the moment, at least, had taken on a new meaning in the young lady's mind. Journalism and English composition had always included all kinds of writing. But science! The story of the nuclear bomb, research in the field of antibiotics, the saga of our great strides in cancer research had all seemed to her too remote, cold, and technical as a subject for an article. The scientist had always been a person clothed in white, hard to reach, practically impossible to understand and always, always peering into the eyepiece of a binocular microscope.

The speaker continued about the real opportunities in science writing. The four boys present among more than 50 girls began to doubt their interest in sports writing. They seemed astounded at the fact that science news and feature stories were now averaging over 2,000 columns per day in American newspapers—not to mention readers' apparent hunger for well-written science articles in the popular periodicals.

James R. Irving has written much popular material on science, including a column, "Science and You," in a metropolitan daily. He holds degrees in science from Northwestern University and has taken additional graduate work at Purdue and Marquette. Formerly a teacher of chemistry and a radio station manager, he is now a member of the petroleum industry. His home is in Illinois.

Indeed, science, as a topic for reader consumption, has come a long way since the historically interesting *New York Sun's* "Life on the Moon" hoax that practically upset any professional relationship that ever existed between scientist and writer in 1835. But that was 1835 and the "actual experiences" of a *Sun* writer "on the moon" has given way to professional relationship between writers and scientists. The science writer has learned to take the scientist's profound patience in stride and temper his own impatience to get the story accurately, interestingly, and with a wholesome degree of understanding.

"Certainly, you can write science," the speaker continued. "There is no time like the present to begin." He went on to say that no field of writing holds more promise for the beginning writer, that there is no more lucrative field for the established writer. Your "plot," your situations, your story are there for you.

The time for questions had arrived. The speaker announced in his best scientific manner that he would be happy to discuss as many questions as his experience and knowledge in the field allowed him to answer. This, of course, is a dangerous approach before an adult group but before a group of 54 high school journalists anxious to impress their sponsor—and the superintendent of schools and his wife who were guests of honor—this was really "asking for it."

The speaker never got by the first question. "What makes a good science writer?" The dark-haired lad with the stiffly starched white shirt, bright red tie, and slightly too small blue suit asked the question. The faculty sponsor smiled appreciatively, the lad's blush subsided, and the evening's "expert" had got what he had asked for.

The science writer, he pointed out, must first of all be a good writer with a reasonable understanding of scientific phenomena. The writer of science articles keyed to the popular press has to

"sell" his material by using the best techniques of the popular writer, plus a sincere attempt at interpreting basic scientific principles. Since much of his work deals with interviewing men and women of science, he must be a personable and patient individual as well.

Charles Kettering, grand old man of American industrial research, was quoted. "Research is a high-hat word that scares a lot of people. It needn't. It is rather simple. Essentially, it is nothing but a state of mind—a friendly, welcoming attitude towards change. Going out to look for a change instead of waiting for it to come. Research, for practical men, is an effort to do things better and not to be caught asleep at the switch. The research state of mind can apply to anything: personal affairs or any kind of business, big or little. It is the problem-solving mind as contrasted with the let-well-enough-alone mind. It is the composer mind instead of the fiddler mind. It is the 'tomorrow' mind instead of the 'yesterday' mind."

Well, the science writer has to be mighty conscious of that definition of research in this giddy whirl of advertising copy, radio blurbs, and TV sales plugs all geared to exploiting the terms *science* and *research*. The science writer must have a clear-cut idea of the difference between science and technology. Science is a plain and simple search for truth and its consequential recording and exchange among kindred minds for what it is worth. Thebes of Greece in 500 B. C. observed and recorded one aspect of electricity that came to fruition in our present knowledge of nuclear energy (commonly referred to as "atomic energy"). Einstein actually gave us the mathematical formula for the nuclear bomb in 1905. But certainly neither Thebes nor Einstein was interested in producing a bomb. Theirs was simply a search for truth. Our later adaptation of these observed facts was the work of scientific technologists, engineers, men and women who develop or apply the truth or the knowledge.

The science writer must be thoroughly appreciative of the fact that science is evolutionary—not revolutionary, much to the dismay of our commercial promoters. We are today a summation of all that has gone before us. In our earthly span, we too may contribute to our storehouse of nature's secrets and benefit the generation of tomorrow. We are actually but a link in a vital chain of events that some one of us might turn into a cure for cancer, maybe today, maybe tomorrow, but certainly sometime. When that day arrives, it will show a lack of good scientific breeding to label the discovery "revolutionary."

TRUE, the last two great world wars advanced the field of science writing tremendously, but not because of any great scientific advances *per se*. Actually, there is no greater deterrent to pure science than war. Almost all academic and basic research stops at the inception of a global conflict and the well of truth—science—is drained dry by the technologist. Let us never hear of a good science writer describing the "great advances of science" during a war. A study of our professional journals during periods of war would prove him in error.

The young people began to take new interest in the talk. Here were some rather startling ideas—some times very foreign to a school classroom. Even their sponsor, a young English instructor—"assigned" the responsibility of the school newspaper—took more than a polite interest.

The speaker then related the importance of keying science articles to the reader, a reader possessing no more than an eighth grade reading level. A good cue for writers in all fields! That means being able to read with ease material like Longfellow's "Paul Revere's Ride" or Washington Irving's "Rip Van Winkle." It also means that the average popular newspaper story is just about two to five years "too hard" for its readers. It also helps explain publishers' extreme success with comic books and today's television era.

REALIZATION of this reading level, however, does not mean "writing down" in science articles. One must write *understandingly*. There is a vast difference between "writing down" and writing understandingly.

Background? Need the writer be a scientist? No, emphatically not. Samuel Johnson once said: "There are two kinds of knowledge. That which we know and that which we know where to find."

For the journalism students present at the banquet, the speaker recommended a thorough study of high school sciences and a college major in a science field instead of that dreamed-of journalism degree. As the editor of a large Midwestern daily once told him, "Please send me science majors who like to write—not journalism school graduates. The journalism graduate is usually in the embarrassing position of knowing all about techniques and methods but he usually deals from a deck of blank subject matter." The editor's closing remarks were recalled, too: "We can teach them journalism in six weeks—we can't teach them science."

Before an adult group whose educational die had already been academically cast, the lecturer that night would have emphasized the value of self-study in science areas. Studying a high school text book of science will do wonders to help you begin writing science material. If you live in a college or university area, you might enroll as a special student and take a course in freshman chemistry. Why chemistry? Because if you have time for only one academic science course, chemistry will probably give you more for your writing background money. Chemistry will whet your appetite for more study—self-study—and give you confidence and familiarity with the science field.

How about a college degree in science? Fine if you already have one or if you are just beginning as a young writer. Most adults have neither the time nor the money to secure a degree before attempting science articles. Actually, the greatest asset in the science writer's background is *insight*. A degree does not always guarantee this quality in a writer. Maturity, a simple understanding of basic scientific principles, and a desire to continue learning, do.

If college degrees in science fields meant anything, the Ph.D.'s should have the science writing market to themselves. Actually, the Ph.D.'s training, by its very nature, is [Continued on Page 21]

Writing keeps me in College

Not only students but others will find stimulation in the author's experience in cracking many markets

By RALPH FRIEDMAN

Few veterans attending college under the GI Bill can get by on their allotment. The great majority must supplement their income by writing. They jerk sodas, drive cabs, sweep floors, carry hod—10,000 kinds of jobs. I write.

This is my second year and second college under the GI Bill. During these two years I have averaged better than \$100 a month from writing and have placed more than 70 pieces in such periodicals as *Prairie Schooner*, *Western Folklore*, *Travel*, *Trailer Topics*, *Buick*, *Motor News*, *Westways*, *Trailways*, *Frontier*, *Trains*, *Fortnight*, *Ranch Romances*, *Popular Mechanics*, *Chicago Jewish Forum*, *Chrysler Events*, *Range Riders Western*. This has been done on full schedule (this year I am working for an M.A.), and with better than a "B" average.

Why do I write for a living instead of jerking sodas, sweeping floors, or carrying hod? First, I can far better adjust writing to an uncertain schedule of assignments made by capricious professors than I can adjust these hellish tasks to a routine job. Second, writing is a relief from mundane school work. Third, though writing I have met the most interesting people in college.

Last but very important, I like to write. Even with all the headaches and heartaches involved in this scribbling business, I derive greater enjoyment from writing than from any other work I have ever done. And I have sailed ships, long-shored, tramped the western agricultural trails with the "Grapes of Wrath" people, been a reporter, held down an office job, fought fires, built roads, labored in canneries and factories, tried my hand as a chemist, gandy-danced on the railroad—all for that precious bit of bread and roof overhead.

Back in the '30's I worked my way through three years of college, doing every odd job I could find. After the war, when the last chance for continuing my education under the GI Act was presented me, I decided to write. The reason was simple. All my sweat and toil had left me as poor as ever, so why not satisfy a hunger that had been gnawing at my insides ever since I first knew the printed word?

Perhaps my experiences and the lessons I have gathered from them as a student writer can be of assistance to other college scribblers.

I am afraid that most of what I say will apply chiefly to article writers. I like to write fiction but the pressure of studies makes fiction writing an impossibility. If you can maintain a sustained mood with assignments falling to the left and right

of you like cannon shot, I salute you. For me it is bitterly frustrating to start a short story, put it away until I have passed a test, pick it up for a few more pages, stow it away until I have passed another test, and on into anguishing *infinitum*. I tried only one piece of fiction, sold to the *Brooklyn Jewish Review*.

Where can you as a busy student find material for articles? In your own back yard—your college, the college town, and the adjoining area.

There is something always going on around a college—experiments, gatherings, symposiums. You'd be surprised how much material you can find in them. The story of almost every experiment and trade gathering can be sold to some periodical.

How about athletics? A number of magazines are interested in college sports and individual stars. Here at Washington State we have a football team that may go to the Rose Bowl next year as well as an end who shattered pass-catching records last season. Two angles. Maybe they'll materialize. I'm trying.

Some of the most fascinating people in the world are on college campuses. Get acquainted with them, dig out their stories. At Washington State I know a Japanese student who is experimenting to produce a seedless watermelon, a fellow from Hollywood (of all places!) who is recognized as the foremost authority on grizzly bears, an old professor who studied under Thorstein Veblen, a textbook-writing prof whose salary just about pays the income taxes on the money he receives from his book. Interesting people, each a stream of literary gold.

Once you have sold a couple of pieces and are known as a freelance writer, innumerable doors are open to you. Some very busy men at Washington State, men who are tops in their field, see me when I call. They are very sympathetic and take great pains to tell me what they are doing, in words I can understand.

If there is a news bureau on the campus, keep in close contact with it. Some of the items it sends to newspapers can be worked into articles. But don't be a parasite—help the bureau too! I have given our news bureau several stories which I picked up from various departments.

In the town and in the adjoining area life goes on and some facets of it are good copy for some periodical somewhere; there are so many!

Don't neglect trade magazines; they use a lot of college stuff. When I first came here I queried 50 trade journals. A few were interested in free-

lancers. For two I am a reporter, writing on a per-inch basis.

There are trade magazine stories all around you. Every town, however small, has some merchant, dealer, salesman, or what-have-you who is good copy. In the last few months I have sold to *Flooring*, *American Cattle Producer*, *Hardware World*, and *Baker's Helper*—and 11 other journals have expressed an interest in proposed articles.

Then there are ingenious farmers, people with interesting hobbies, old pioneers, ladies with confession-type stories, and professors who can't express themselves in readable prose and want someone to translate for them. They are all proud and lovely grist for your mill.

At least once a week some student asks me: How do I write? Whom can I write for? Shall I enroll in a writing class?

There is only one answer to the first question. It is a simple one-word statement. Write.

If you want to write. Don't talk writing—write. Don't wait until you have the ideal plot—write. Don't wait until you learn how to create moods—write. Write, write, write. Carry a notebook and jot down impressions: an old wooden sign flapping restlessly in the gust of a melancholy twilight, like a haggard ghost arisen from the dead; the feel of April sunlight after the long winter has passed; the theatrical mannerisms of a cagey old professor as he toys with a brash student; the hills striding through the fog and towering over the town; the precious dialogue between a coy girl and a fellow angling for a date.

Don't tell stories; write them. Don't just listen to conversation; see it in print.

Whom to write for? That's up to you. But I have a feeling that many students, without waiting to sharpen their tools, leap for the big markets and high prices instead of sweating their way up there.

Once you have tasted the fruits of great triumph, it's difficult to retreat—unless you have acquired the flexibility that comes from climbing the ladder. I know several fellows who have sold to the top-paying slicks, but they have sold once—and no more. They simply can't think of writing

for lesser markets. By plugging away and developing technique, I have earned far more than any of these people.

Has your town a newspaper? Even if it's a weekly, it will probably be interested in some lively features. And how about the Sunday supplements of the big city papers in the area? The pay is poor, but what an excellent opportunity to practice your craft!

It's difficult to answer the question about writing classes. It depends upon the instructor. Here and there you'll find a good one, but after talking with students of various colleges, I have become pretty subjective on this matter.

Most writing instructors I know have had very little experience in writing for popular consumption, most have only a pathetic knowledge of markets, and many are so anxious to receive reflected glory that they rush their students into writing for the slicks instead of starting them more modestly.

In my own humble opinion, the best teachers are men and women who have had years of writing and editorial work behind them and know the ropes from the ground up. Perhaps that explains why so many people I know have, after a semester or two in a writing class, taken a correspondence course from a non-academic agency.

At least no article writer of experience will advise, as one instructor told his students, "Never query. It doesn't mean anything." If there is one rule any article writer should always remember it is: "Always query."

Writing can have even more rewards than spiritual satisfaction, acceptance slips, and checks honored at the corner grocery store. It can be the open sesame to an interesting and fruitful career. On the basis of my writings I have been offered magazine, radio, and advertising agency jobs.

I spend about five hours a week writing and average better than five acceptances a month. Other student-writers, with more time, sharper alertness, and greater ingenuity can do better. But it takes the will to persevere—and a healthy humility before the written word!

Reporting Is Training Me

By GEORGE L. HENDERSON

I HAVE been spare-time freelancing for over two years, have had some 20 articles accepted for magazine publication. As a newspaper reporter, I find it difficult to find much spare time in which to write.

That doesn't worry me in the least. I still plan to be a professional freelance writer. And the newspaper experience is helping a lot.

For one thing, the work involves strict adherence to two basic rules, be accurate and be thorough. Newspaper editors, as well as magazine editors, don't like to see misspelled names, wrong addresses, and garbled facts get into print. When this happens, some poor reporter gets it in the neck.

More important, a reporter meets people. He

learns to get acquainted quickly, to remember names and faces and titles. He acquires the knack of asking relevant questions which bring out facts.

When a deadline is staring you in the face you learn to work fast.

The newswriter compresses much information into little space, uses short, quick sentences and paragraphs, wastes no words. Is that bad, in this age of increasing brevity, when editors are asking for shorter magazine articles and stories?

Most important of all, a reporter learns what is news and what is timely. He acquires a knack for recognizing "stories."

Aren't those things what a freelance writer needs most?

Flops . . . Tops?

WRITERS' CLUBS

By Miles Whitford Willsey

WRITERS' clubs fall roughly into three classifications: those which do, those which don't, and those which try but can't. The last group falls the hardest.

The typical club *which doesn't* is the well-known mutual admiration society. A meeting of such a club will feature Gwendyviere Blah Smythington's reading of the first 12 lines of a sonnet—"They came to me in my bawth!"—and a soulful sketch of 600 words by Herkimer Burke—raven-haired, Toni-coiffed youth with an ear for rhythm and an eye for nylons—titled, "How Now Brown Cow at Dawn."

Everybody comes in happy, says gooeey things about everybody else's stuff, and goes home balmy. It's inspiring to the soul, debilitating to the emotions, and poison to the development of creative writing skills. The sole value of membership in this club is to be able to leave the Sunday paper open to the society page where the club meeting has been given a two-column write-up with photo of Gwendyviere Blah Smythington.

Clubs *which try but can't* are those which did not at the very first meeting set up a definite, iron-clad *raison d'être* and stick to it. Qualification for membership is merely, "He writes." Nobody knows just what is supposed to happen at meetings. Discussions run from, "Isn't it horrible how the beginning writer can't get his stuff read because he doesn't have a name or an agent?"—with nothing at all said about how writers with names and agents got that way—to "Do you think one should avoid the use of 'said' in writing dialogue?" and "I have so much trouble in my love scenes with 'reader identification.'" The only value of this club is the opportunity to meet writers who *do* and who may be able—outside of club meetings—to help others to *get to*.

What is the "it" which these two clubs fail in accomplishing? Neither gives the writer that stimulus and atmosphere for growth in his ability to do commercial fiction, which is the *sine qua non* of success in the craft.

The club which *does* knows from the first what it wants to do. It organizes for the purpose of getting it done. It sets up a procedure for meetings which it conceives to be the best for achieving its purpose.

Members of this club are aware that there is such a thing as "the prostitution of talent to the emoluments of commercialism." They are also aware that Dickens wrote novels which led to the correction of many of London's social injustices—and sold them. They remember the commercial Poe—who was also an editor, the dog!

In their rare moments of philosophical musings, they think of Byron and Shelley, and of Milton and Santayana, and strangely enough, they arrive at the conclusion that if these writers had not all been "commercial," we would never have heard of any of them; nor have been able to benefit from

their writings. If members of the *it does* club have a "message for the world," they know it won't be heard by reading it at a writers' club meeting. So they pragmatically and arbitrarily decide that development of their writing skills to that power which enables them to sell to those horrible creatures of the literary world, "the advertising magazines," will be their goal.



Qualifications for membership in the *it does* club are based on regular production, on the desire to be told what their stuff lacks to make the grade at the book it is headed for, and on the ability and gumption to do something about what they are told in the club meetings.

To give the best values to members, such a club must have in regular attendance one or more producing and selling writers who *know* and who also *do*. Writers who will really put out for fellow members without pussy-footing around "nice writing" which doesn't jell. Discussions must be keyed and kept to the line of "Why won't it sell and how to make it sell." Meeting procedures must be as rigid as an old maid's profile.

Sounds grim? Then you've never sat in on an evening of writers flabberty-gabbing. There's always enough stuff to send you home with tired belly-laugh muscles, and an eager glint in your eye for that typewriter keyboard.

The author is secretary of an *it does* club—the Diaskeuasts (Greek derivative for "revisers") of Mena, Ark. It is composed exclusively of male writers of commercial fiction.

On Becoming a Writer

By August Derleth

V. The Editorial Eye

IN every hopeful scribe's life the day finally comes when he believes he has a commodity some editor will want to buy—or at least to print, whether or not he pays for it. Presumably he will have learned that his manuscript must be typewritten, in double space, with adequate margins; that it should carry his name and address in the upper left-hand corner of the first page and the wordage, plus this legend, "First North American Serial Rights Only," in the upper right; and that he should always keep a duplicate copy of his work. These are the merest mechanics of manuscript preparation, yet many writers neglect them.

The beginner is also likely to neglect something in a way even more fundamental. That is a study of his potential markets. It seems the height of folly to send a magazine specializing in detective stories a lush romance, or a digest of magazine articles a work of fiction. Yet it is being done every day. The would-be writer not only wastes time and postage, but also eventually earns a reputation with any editor so imposed on as someone who does not know his business, which means that his submissions will very probably no longer be read. That is no more than he deserves, for the editor is subject to enough trials and tribulations without having to endure the carelessness of hopeful writers.

Chances are, too, that the beginner will labor under a host of delusions about editors. Among them is that prime chestnut that editors are interested only in stories by name authors. This is an illusion carefully fostered by scores of writers who have failed to place their work, and are looking for an excuse to explain their failure. Actually, editors of all kinds are interested only in good work which fits the purposes of their publications. Editors know that new blood is vital to a magazine, that authors are as mortal as readers, that the beginner of today must be the name author of tomorrow. The editor is even more delighted to discover a new writer of promise than the writer is at being discovered.

In good time, the writer will learn that there are two basic kinds of editors—those who believe they must give their readers what they want, and those who believe in giving their readers the best work they can find to fit into their requirements. The writer may logically object that a great editor will give his readers what he believes is significant and meaningful work, but it is the writer's obligation to sell his work to an editor on the editor's terms, not on his own. With the editor who believes he must give readers what they want, the writer will find it possible to disagree, and to discuss his story pro and con.

It would be a grave mistake for the beginning writer to assume that an editor is classified by the kind of magazine he edits—that the editor of a so-called quality magazine (the *Atlantic Monthly*, *Harper's*, the *American Mercury*, the *Yale Review*, et al) is necessarily looking only for the best and avoiding formula, that the editor of a pulp magazine (*Weird Tales*, *Short Stories*, *Western Story*, etc.) is manifestly serving his readers only by giving them what they want. It is quite possible that the editor of *Ten-Story Book* may be a far better editor than the editor of *Scribner's Magazine*.

Studying a magazine, however, does not imply that the writer ought to slant his story. "Slanting" a story means simply to write it with a view to selling it to one particular magazine. Some authors seem to work well in this manner, but it is not a course particularly to be recommended to the beginner. The youthful scribe is still best-advised to write his story first, unhindered by any considerations of editorial needs, and motivated only by the knowledge that he must write a good story. Only after it has been written and perhaps revised need he begin to think of possible markets for it; then only should he examine magazines and make a study of their needs in order that he can submit his story to a magazine in the pages of which it is likely to be at home.

HAVING selected a potential market, the writer should lose no time sending his story in, always enclosing a stamped, self-addressed envelope for its return. Then he should *not* rest on his heels, buoying up his hopes and inflating his dreams waiting for a reply. He should be about the business of writing with renewed vigor, and if at all possible, he should have another story ready by the time he hears from his first submission. The new story serves a valuable double purpose—it both cushions the shock of rejection, and serves to keep the writer's hopes up by taking the place of that first story.

If it is rejected, that first story is by no means lost. There are certainly other potential markets for it, and editors, for all that their opinions ought to be examined with respect, are not infallible; many an editor has publicly bemoaned his lack of foresight in rejecting the work of writers who later became best-selling authors. The names of repeatedly rejected authors read, in fact, like a roster of the great; they range from Charles Dickens to Thomas Wolfe; several pages could be filled with their names alone.

So that first story may go on its rounds. It may go out as many as a dozen times, perhaps even a score, before the potential markets have been

exhausted and the writer is forced to conclude that perhaps his story is a dud. Even then, it is not lost. It may lend itself to further revision later, and subsequent sale. If it is a quality story, it may find a niche in one of the little reviews—magazines like *Prairie Schooner*, the *University of Kansas Review*, *Circle*, *Accent*, *Shenandoah*, and others. True, they make no payment for material, but their pages are eagerly read by the editors of many first-line publishing houses, always on the alert for promising new talent.

Rejection may come to a writer in several forms. It may be by the customary printed rejection slip, which is used because editors simply do not have the time, even if they wished to do so, to write every author personally. It may be by personal letter, which is always looked upon as a hopeful sign. Sooner or later, the ambitious author is likely to receive a rejection which includes a letter suggesting alterations in his story, and holding out a vague, but not binding, promise of acceptance if changes are made.

At this point the beginner finds himself in his first quandary. Having labored long and lovingly over his brain child, he is very apt to consider it as nearly perfect as he can make it. This is especially true if he has few other manuscripts with which to compare the story which has found partial favor in the editorial eye. The writer is thus torn between indignation at the thought of making changes, some of which he feels convinced are wrong, and the desire to sell his story. The conflict, however real, is baseless; if he means to sell his work, he must learn early to try to see his story with an editorial eye.

Suggestions for alterations made by an editor are not necessarily correct. They may rise from personal prejudice on the editor's part, but they are more likely to rise from a knowledge of what readers of his magazine like. Moreover, the writer ought to recognize that the editor's business is reading manuscripts and passing judgment on them. The editor may not be right, but he knows what he wants and why he wants it.

The late Farnsworth Wright, who edited *Weird Tales* for many years, almost habitually rejected literary stories as "over" his readers' head; yet he published many minor classics by H. P. Lovecraft, Clark Ashton Smith, the Rev. H. S. Whitehead, and others. And he very often made concrete suggestions for changes in secondary stories which he liked. Though he recognized the merit of stories which he rejected, he was loath to take a chance with his readers by publishing them. That he was flatly wrong was demonstrated repeatedly when stories he had rejected met strong and vociferous favor with the very readers to whom *Weird Tales* appealed.

ON the other hand, the late Maxwell Perkins of Charles Scribner's Sons had an almost uncanny eye for literary worth. He had that rarity among editors—the genuinely creative point of view. He encouraged and sponsored the work of many young writers—F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe, many another. Yet he was not above error, either, as he was always the first to concede.

The writer, meeting his first challenge, will be well-advised to ponder carefully before he follows

the inclinations born in his ego. If an editor thinks enough of his work to suggest changes, it behooves the writer to pay attention. He must try to discard his own conception of his story, and look at it from the editor's perspective. Adopting editorial suggestions, too, is good writing discipline. Actually, the editor who makes such suggestions is lending the beginner the benefit of his vastly wider experience. In final analysis, the writer can take comfort by telling himself he can always revert to his original story if and when it is published in book form, which explains many differences between stories as they appear in magazines and the same stories later collected in book form.

EDITORIAL advice rises from years of experience with readers. No editor will deliberately give bad counsel. He recognizes his responsibilities to his readers only too well; he is hopeful of helping to develop new writers for his roster of contributors; he has everything to gain and nothing to lose by offering the beginner—and even the established author—such counsel as he can. The writer, therefore, will put aside his biases and prejudices and make an attempt to satisfy the criticism of the editor. He stands not only to sell his story but to make a valued friend at the editor's desk. He may be understandably proud of his story as he has written it; but if he is sensible, he will understand that his story is very likely not the work of genius he thinks it is, and he will know that improvement is possible in even the best of work.

The novice may undertake editorially suggested changes with grave doubts, but he may find, much to his surprise, that his story has been immeasurably improved. The advice the writer receives from an editor is as professional as any writer is ever likely to get. The editor who passes on his story is not hampered in his judgment by any sentimental affection for it, such as the writer almost invariably has for the child of his brain; he does not read into the story what the author has in mind to put in but somehow has not succeeded in putting in because it is so well wedged into his own mind that he reads into his lines what exists only in his mind. No, the editor sees the finished product, and is free and unbiased enough to recognize its merits and its faults with absolute impartiality.

The editorial eye can be the beginner's best friend. Despite differences of opinion, which were not infrequent, I received immeasurable encouragement and excellent advice from such editors as Farnsworth Wright of *Weird Tales*, Maxwell Perkins of Charles Scribner's Sons, Nelson Antrim Crawford of *Household*, Edwin Balmer of *Red-book Magazine*, and others. The writer whose work brings him editorial suggestions and advice has made marked and definite progress in his career; his success in further progress depends on him alone, for it is his responsibility whether he will act on editorial advice or ignore it. On his decision may hang his future.

Should the writer seek his material in his own familiar environment? This question, so often asked by young writers, is answered effectively in Mr. Derleth's next article, "The Home Place," which will appear in the October issue.

Author's Aid: PUBLICITY

Practical suggestions on how to get—and keep—your name before the public in a competitive field

By N. MARGRET SEVETSON

PUBLICITY for the author is as important, almost, as is "cheesecake" to the Hollywood or television actress. Ask the publishers who go for "name" listing in their tables of contents and who flaunt "name" appeal on the covers of their magazines.

Why?

Because it's good business!

Publishing, like the movie industry, is a highly competitive commercial venture. Editors, on the whole, are on the alert for new talent, and are rarely prejudiced against unknowns. But this does not suggest nor confirm that they are *not partial* to "name" writers! Where a decision must be made in a choice of two stories or articles of equal merit the average editor's decision will necessarily be bent toward the work of the known writer. A majority of national magazines make it an invariable rule to carry at least a favorable percentage of material by "names," supplementing the content with equally excellent stories by unknown writers. It is their literary bill-of-fare. To the reading public it has the appeal that the French cuisine carries for the connoisseur of fine foods.

In this instance, *x* is the *known* quantity, and on the publisher's cover, *x* marks the spot! It becomes, frequently, the focal point of newsstand selling.

Where does this put you as a writer?

It implies that if "name" sells for the publisher, "name" sells for you! Not all of us can become Ernest Hemingways or Kathleen Winsors. We cannot become their equals overnight on the fast express of a publicity train. "Name" is something that first of all we must earn.

The first prerequisite, of course, is good writing, distinctive writing, the development of a style. It is by far the most important, and it carries you over the first hurdle.

The second prerequisite for achieving "name" follows the general principles of advertising, publicity, promotion. If you have the first, the second can carry you to the top. This, however, is not conversely true. Normally, the second prerequisite follows naturally the progress of the first.

Many authors are confused as to the how and why of publicity. How publicity on their work can be obtained. Why they are constantly being apologized to with, "No, I don't believe I have ever heard of you before," when actually their work is appearing next to Hemingway's in magazines. Why other authors, with less significant credits, get their pictures in the papers divulging their "secrets" of writing—and people insist that "the name is familiar," even if they haven't read him!

If you have just succeeded in writing a top-grade novel, your promotional worries are probably over; the publishers will advertise, publicize, and promote to the fullest potential extent. We are concerned here with writers who are "making their way," working writers who sell, perhaps consistently, but haven't produced material that will obtain the adequate publicity of a book club selection.

Let us say that you have just been published in *Today's Woman*. It is your first sale to a top magazine (or maybe it isn't.) You cash your check, and you probably read the story when it comes out, just to get the feel of it in print. The same issue carries a story by Vera Caspary. Vera Caspary is a "name" writer and the title of her story is displayed on the front cover. It is there to *sell* the issue on newsstands. You hope that some day your by-line will be there.

The editors of the magazine will probably "introduce" you on their editorial page. Chalk up No. 1 for good publicity—the publicity given you by the publishers, and the first contribution toward establishment of your name. Without it, the average reader would ignore your by-line, would fail to recognize your subsequent works.

WILL you stop there? Not if you are earnest about establishing your name! In publishing your story, you have opened a wedge. Make the most of it!

Your first good bet is localized publicity, and it will usually be accepted by the newspapers and appreciated by your publishers. The "Local Author Hits the Post" type of publicity centers attention on you as a writer and does more than that—it *sells* copies of the magazine! (And let's never forget that *this* is what counts!) How do you get it? If you have an alert publicist, the matter is almost entirely out of your hands; he'll see that it gets there. If not, you might try writing to the advertising or publicity director of the magazine well in advance of publication, suggesting that a

N. Margret Severson has been in public relations for ten years. She has represented authors and also has been associated with various institutions, including the World Government Fund, for which she served as consultant-coordinator in public relations. Her home is in Wyoming.

press release be sent out to listed newspapers, announcing publication of your work.

In doing so, give him pertinent facts on your background to go on and suggest that such an effort will "sell" copies. The firm might even go further; it might prepare advertising copy in the form of posters, etc., for regional distribution, that will call attention to your work at all newsstands.

So, even without a professional publicist, you can get publicity. The first point, of course, is to cooperate with the newspapers. If they want a photograph see that they get it; if they want a personal interview, you can't pull the "budding genius wants to be alone" act and still expect to build your name. There is plenty of time for exercising such "author's prerogatives" after you have become famous.

A further possibility would be club appearances. While these aren't necessary if you lack the time, inclination, or poise, they do help in concentrating attention on your name.

A club appearance does not signify that you will have to give a long talk on "how you did it." It may mean only an introduction and a benevolent nod with "a few questions answered." Undoubtedly the club publicity chairman will get your name in the papers before and after the day, and you'll be further well-known.

How do you go about getting club invitations? Here again, your publicist can take the matter completely out of your hands. If you haven't one (and if you're average, you haven't), you might get a friend with club affiliations to pass the word, or notify the Chamber of Commerce or the individual club secretaries that you will be available for "limited appearances."

A local radio station with an interview program is another good potential. A direct approach is possible if, by chance, the program principal hasn't already picked you out of the newspapers for a "spot." On a direct approach you might telephone the station, ask for the program director, and tell him: frankly, "I've been advised to try to build my name locally as a published writer, and if there's ever an opportunity to be interviewed on a program, and you think I can do some good for it, let me know."

IF you've written a book (of any type), your local bookstore will usually be glad to stock copies and sponsor you in an autograph party. This will probably be arranged by an advertising representative of your publisher, provided, of course, your book merits his paid time. If it doesn't, here again a direct approach is possible—and *don't* overlook the club potential! Club members thrive on shaking hands and buying autographed copies!

Let's say that an article you're having published has a "specific field interest." If it's on education, for instance, the various teachers' journals will be interested in having it called to their attention. Chances are they will advise their readers to read it, or, with permission from the publishers, they may reprint part of it in a subsequent issue. The education editors of daily newspapers will appreciate advance notice, too, probably by way of a prepared press release, using direct quotes and handled through the cooperation of your publishers.

You always hear of "angles." What is a publicity angle? It is, as the name implies, an "an-

gling" for publicity, and using any reputable bait that will serve that purpose. I know of a writer, for instance, who has appeared in the Bob Ripley columns five times (one angle: an item telling about his getting all his plots from the Bible.) Another writer makes a specialty of appearing in columns, both regional and national. (He has a publicist, so it makes it that much easier.) The angle in such instances is usually an anecdote, unusual fact (about himself or something he's uncovered in his research), an opinion, fresh "news" item, etc.

IF you've graduated from Central High or Midwest College, the librarian there may be interested in your publishing success and on suggestion post an announcement of your work on the bulletin board. It's best here to have someone else call it to attention.

Some schools—notably the smaller ones—have named "days" after budding authors, but usually you'll have to wait for such distinctions until you achieve wide fame.

It's a hard fact that authors are frequently without honor in their old home town, while the rest of the world is sometimes actively aware of their unique progress. Home town editors can be stirred into recognizing you if you will have copies of published press releases mailed to them, sometimes by having the advertising manager of the larger publication, which originally printed the copy, forward a clipping. Here again the benefits are twofold: you get advertised and so does the paper.

The point is: don't be bashful about asking for publicity if you think you merit it. But *do* be tactful, *do* know your way around! For instance, you wouldn't yourself send your home-town editor a clipping and suggest that he reprint it. The reputation of author's ego would shroud you! But it's not out of the way to ask the *right person* (in this case the advertising or publicity manager) to forward such a story from his own papers, offering reprint permission.

Letters are one of the most effective ways of gaining publicity, and their purpose is myriad. In all instances, tact is the keyword.

As an author's publicist, I am well aware as to what a single letter, phone call, or telegram can accomplish. Representing a Southern author, I wrote to the governor of one of the prominent Southern states and suggested that the author's writings might make him worthy to receive an honorary appointment as a colonel on the estimable governor's staff. It clicked! And don't think we didn't make the most of it! However, if this possibility had not been called to the governor's attention, nine chances out of ten the appointment would never have been made!

The point is, if you are a writer and want to build your name, don't wait until you've produced a *Forever Amber*. Chances are, you never will. But, if you are a selling, producing writer and have "made" some publication, *make sure that people know it*. Start building locally, regionally, and keep building. (And keep producing!) The repetition of your name in print will inevitably make an indelible imprint on the reading public—and readers are the ones who, directly or indirectly, control your income as a professional writer.

What Editors Want

Lion Books, 270 Park Ave., New York 17, is looking for full-length book MSS. 50,000-70,000 words—"Westerns, hard-boiled suspense novels, and real live gutsy novels." Up to \$1,500 advance is paid against the usual royalty. Get into touch with Arnold Hano, the editor, before submitting any manuscripts.

-A&J-

Miss Lee Rhodes has become fiction editor of *Charm*, 575 Madison Ave., New York 22. This magazine appeals to women, especially younger women, who work outside the home.

-A&J-

John Clare, managing editor of *Maclean's*, 491 University Ave., Toronto 2, Canada, summarizes for *Author & Journalist* the fiction needs of his magazine:

"Our basic fiction requirements are a well-knit plot, convincing characters and skilful handling of atmosphere. We like romance, adventure and mystery stories; there is no bar on subject or theme. Although dialect and fantasy stories must be exceptionally well done to find a place here, we look for some originality in the conception and handling of fiction.

"Our best length is from 4,000 to 9,000 words. Our present pattern has no room for short stories, but we would consider a first-class story of 10,000 to 30,000 words which would sustain interest as a serial over three or four installments. We pay a minimum of \$250 on acceptance."

-A&J-

Motor, 250 West 55th St., New York 19, announces that it is substantially increasing its payments for articles and features. Especially wanted are case history articles showing how new and used car dealers and automobile repair shops are making more profits by improved methods.

The magazine is also in the market for well-written, anecdotal personality stories about successful car dealers. Shorts of 100-200 words on car retailing and service selling are wanted for the back of the book.

Photos are desired but not required with all articles. Cartoons are used at \$10 per; submit roughs.

All material is paid for on acceptance. Send it to Ed Stone, associate editor.

-A&J-

Noah Sarlat, editor of *Stag*, 270 Park Ave., New York, is introducing an autobiographical series, "How I Made a Million." A chance for ghost writers who know some guy that started out with nothing and became rich. Query Mr. Sarlat.

-A&J-

Quicksilver, quarterly magazine of poetry, expresses interest in poetic dramas, social vision poetry, portraits, ballads—"poems which come alive with the startled reader." There are no restrictions as to length, form, or subject matter. The magazine does not pay for verse except through prize

awards and copies to contributors. The editors are Grace Ross and Mabel M. Kuykendall. 4429 Foard St., Fort Worth 5, Tex.

-A&J-

The *Carolina Farmer*, 412 Masonic Bldg., Raleigh, N.C., is anxious for good cartoons, preferably with a farm angle; submit roughs. The magazine also wants personality sketches that tie in with the use of electricity on the farm. Fact articles about farming of interest to North Carolina readers are acceptable, as are farm photographs taken in the state. Jerry L. Anderson is editor.

-A&J-

Humpty-Dumpty is a new magazine for young children. It wants stories from 500 to 1,000 words. Published by Parents' Institute, 52 Vanderbilt Ave., New York, the magazine is edited by Harold Schwartz.

-A&J-

St. Joseph Magazine, St. Benedict, Ore., is a new market for picture stories or articles, paying "attractive rates on acceptance," the editor, the Rev. Albert Bauman, O.S.B., reports. The magazine is directed to the average Catholic family.

-A&J-

Outwitting Handicaps, 15327 San Juan Drive, Detroit 21, seeks articles, preferably illustrated, on such subjects as housekeeping and home maintenance methods originated or adapted by an amputee, paralytic, arthritic, or blind homemaker; transportation aids (vehicles, lifts, personal grooming procedures for the bedroom; sickroom conveniences; therapy aids. Payment \$1-\$25 on acceptance. Harry E. Smithson is editor.

-A&J-

Christian Home Life, Cincinnati, Ohio, announces that the magazine will undergo a complete change in purpose and content in October, 1953. Meanwhile it is out of the market for material.

-A&J-

Tabu Jack Woodford's Magazine will soon make its appearance. A monthly, it will publish short-short stories of 750-1,200 words and short stories of 1,500-10,000. Essays will run from 2,000 to 3,000; articles 2,500 to 5,000. Witty verse to 15 lines, cartoons, and photo-stories will also be used. Appeal will be to "the adult male and female." Woodford himself will contribute some fiction. Payment, based on quality and name value of the author, will run from \$100 up on stories and articles. Address: Box 1199, Chicago 90.

-A&J-

Writers wishing to contribute to the *Sunday Digest* should note that it is primarily for adults, though it has some readers among young people. It uses articles 500-1,800 words, short stories 1,000-1,800 words, verse, fillers, anecdotes. Payment is 1¢ a word up on acceptance. Jean B. Macarthur, David C. Cook Publishing Co., Elgin, Ill., is managing editor.

The Horn Book, 250 Bolyston St., Boston 16, is looking for a Christmas story with appeal to children. It will pay \$50 and will expect first chance to publish the story in book form. The MS. should be 1,800-2,500 words and must be distinctive, but may be legendary, imaginative, or realistic. MSS. may be submitted now and up to June 1, 1953. *The Horn Book* is not now interested in any other fiction.

-A&J-

The Douglas Lurton magazines, including *Your Life*, *Your Personality*, and various other titles, are now at 6 East 39th St., New York 16.

-A&J-

Signature Press, 23 South Howard St., Baltimore, Md., is a new royalty publishing house which will publish short sophisticated novels, or novellas—even as brief as 45,000 words. The novelist Jack Woodford is vice-president of the firm.

-A&J-

Cycle, motorcycle magazine, will add fiction to its monthly fare of articles, photo features, and reports.

"We are interested in lively fiction with a motorcycling background," Editor Bob Green announced. Because most readers of the magazine are experts on motorcycling, Green stressed that authenticity and accuracy of technical details in fiction are essential.

Cycle, published by Trend, Inc., 5959 Hollywood Blvd., Hollywood 28, Calif., will pay for fiction at 2c per word and upwards. Editorial requirements call for stories ranging from 1,000 to 15,000 words.

-A&J-

The *Secretary* is in the market for stories and articles pertaining to the secretarial career girl. Humorous stories of 1,000-1,200 words are especially welcome, as is brief humorous verse. Also the magazine would like to see outlines of article series—with sample chapter—on such varied subjects as health, fashion, office procedure, investing, sports; likewise one-shot articles. Paying 1c a word, with more for steady contributors, the *Secretary* is anxious to work with promising young writers. Samuel D. Hobbs, 610 Wood St., Pittsburgh 22, Pa., is editor.

-A&J-

A greeting card market whose requirements came in too late for the August list is the Paramount Line, 109 Sumner St., Providence, R.I. Theodore Markoff, the editor, wants verse of 4-8 lines for various occasions; also unrhymed sentiments and comic ideas. Payment is 50c a line on acceptance. Mr. Markoff adds suggestions worth while for any writer in the greeting card field:

"Every verse should have a wish or a greeting, be written in conventional language, express an emotion or feeling the purchaser would express if writing it himself. Verses should be exact in rhyme and meter."

-A&J-

Here is an opportunity for teachers in the elementary grades who prepare plays and present them in the classroom. The *Instructor*, Danville, N.Y., uses a number of such plays of about 2,000 words. Payment is only \$10-\$20, but teachers often like to share their work with others in their profession and publication may offer an entrée to

more ambitious work. Most but not all plays published are seasonal or "occasional." The market is open to non-teachers, but authors in school work are preferred. Miss Mary E. Owen is editor.

-A&J-

The American Television Script Library, 8842 Sunset Blvd., Hollywood 46, Calif., is registering MSS. for consideration by producers. The library charges no fee to established video writers, but asks a fee of others. Principal needs are for 15-minute and half-hour serials in adventure, mystery, comedy, and love.

-A&J-

Countrywomen's League, operated by *Country Gentleman*, buys occasional one-act plays for rural women's clubs. Casts should be predominantly women. The plays frequently tie in with Christmas or some other holiday or special occasion. The themes generally are connected with everyday family life. Payment is from \$150 to \$200 a play. Address Laura Lane, Countrywomen's League, Curtis Publishing Co., Independence Square, Philadelphia 5.

-A&J-

Authors' and Publishers' Service, 24-25 77th St., Jackson Heights, N.Y., is seeking stories for possible publication or motion picture production in France and Italy. Needs: strong realistic backgrounds; a good element of sex (as a part of the plot, not just thrown in for effect); violent action. No reading fee is asked but the firm expects writers to advance air mail postage (which would be up to \$25) for submitting material abroad. Postage will be refunded on sale. Miss Miriam Gilbert is director of Authors' and Publishers' Service.

-A&J-

The eight bimonthly magazines published by Eric Jonathan, Inc., are open to true crime stories: *Best True Fact*, *True Crime*, *Women in Crime*, *Snash Detective*, *Line Up*, *Police Detective*, and *All True Fact*.

True crime stories should be around 4,000 words and must end in convictions, for the magazines play up police efficiency. No crimes involving Negroes, religious sects, or sexual deviates, though crimes of domestic passion are acceptable. Payment is \$75-\$100 on acceptance, and reports are made within a month.

The publications use also articles of 500-1,000 words on actual happenings in vice, rackets, and teen-age crime. The editors supply photos unless something "exclusive or rare" is offered.

Address Abner J. Sundell, Eric Jonathan, Inc., 381 Fourth Ave., New York.

-A&J-

Sports Afield, 401 Second Ave. S., Minneapolis 1, Minn., is on the lookout for material slanted toward its annuals: informative, accurate how-to-do-it articles with good pictures on hunting, fishing, conservation, and related subjects.

The magazine itself, a monthly, is using four spreads a month. "For these," writes Editor L. E. Wilde, "we require a very short text and action pictures with good outlines that tell something besides the obvious."

Mr. Wilde suggests that writers include a bibliography with MSS. wherever feasible.

Walter A. Dales, Radioscripts, Keefer Bldg., Montreal, Canada, is buying articles of 300 words or less for his two script services, *To the Women* and *Listen, Ladies*. Each article should contain one or more useful new hints to women on beauty, health, cooking, education, charm, inspiration, and similar subjects. The material is used by women radio commentators in Canada and the United States. Payment is 1/2c a word up, for radio rights only, on acceptance.

-A&J-

Corsets & Brassières, 30 E. 29th St., New York 16, is in the market for how-to merchandising stories, with photos, in its field. Rate, 2c, pix \$2.50, on publication.

Craft, Model & Hobby Industry, another Fox-Shulman trade journal, is heavily stocked with MSS. The editors suggest querying unless a writer is willing to have his material held a long time for possible acceptance and payment.

-A&J-

Beckley Cardy Company, 1632 Indiana Ave., Chicago 16, can use a few realistic stories with a vocabulary suited to young children. It wants no fantasy or whimsy. This firm publishes elementary textbooks exclusively. If you write in this field, better get into touch with Caroline Wenz, the editor.

-A&J-

Julian Bach, Jr., new editor of *Today's Woman*, emphasizes both fiction and articles, all to appeal to young wives. Non-fiction articles, 2,500 words and up, should be of a service nature; they may deal with problems concerning children under eight years of age. The basic pay is \$500.

Today's Woman offers a market for short-shorts of 2500 words—a length not so popular with magazines generally—and pays a basic rate of \$250 for them. Short stories of 6,000 words and up bring \$750 or more. Novelettes are also wanted.

The address of *Today's Woman* is 67 West 44th St., New York 36. It is a Fawcett publication.

-A&J-

Dr. F. Louis Hoover, Normal, Ill., is the new editor of *Junior Arts and Activities*. He has dropped fiction and verse from the magazine but is continuing to use articles and material on arts and crafts projects.

-A&J-

Pageant Press, 130 West 42nd St., New York 36, will hereafter have its Canadian book distribution handled by MacLelland and Stewart, Canadian publishers and book representatives.

-A&J-

Everywoman's is now actively in the market for both fiction and special articles. The word limit is

5,000 on fiction, 3,000 on articles. It wants material not solely for women—except self-help copy—but with a family slant.

-A&J-

Idiom, a new quarterly, seeks "experimental writing of unusual direction and interest." Emphasis will be on the shorter lengths, and payment will be at token rates. The editor is Charles Gulick, P.O. Box 86, Passaic, N. J.

-A&J-

The Augsburg Publishing House, 425 South Fourth St., Minneapolis 15, Minn., is the publishing house of the Evangelical Lutheran Church. It issues three Sunday school story papers: *Little Folks*, for children up to the age of 9, using stories of 450 words; *Children's Friend*, for ages 9, 10, and 11—stories of 1,800 words; *Our Young People*, for pupils in the seventh to the twelfth grades—stories up to 2,500 words. Gerald Giving edits all three. The base rate of payment is \$4 per 1,000 words, but more is paid for some items.

Some of Mr. Giving's reasons for rejecting MSS. will be of interest generally to writers for religious publications—in some instances, other magazines also:

"Too long. Too wordy. Use of undesirable slang like *Gee*, *Gosh*, and worse. Lack of unity, plot. Christian motivation, movement, suspense, atmosphere, etc. Poorly typed. Not true to life. Too full of preaching, scolding, or undesirable propaganda. Wrong philosophy of life. Words not suited to the age level. Too much use of sick or crippled characters. Rare problems, seldom encountered by the average reader. Need-of-money problem (this is the most overworked problem in manuscripts we receive). Overworked situations such as moving van next door, coin or purse found, stray dog on doorstep, etc. Simply lacking in interest.

"A story is a record of an emotional conflict. The emotion is the drive for the action. It is the red thread that runs through the story, riding on the plot. It holds the story together and holds the interest of the reader, who reads the story principally to have the same emotional experience as the hero. That is why the story is the most important reading material for the average Sunday school pupil."

CORRECTION

The by-line over "A Market Writers Overlook" in the August issue is incorrect. It should read, "By Earle C. Bergman," not "Compiled by Earle C. Bergman." The article is not a compilation but was written by Mr. Bergman from his personal experience in the comic book field.

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GEORGE KELTON

MALIBU 1,

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How You Can Sell Science

[Continued from Page 10]

a deterrent to good popular science writing. He is a specialist. In most cases, he cares little for the broad field of science, is innately opposed to learning anything at all about any aspect of science outside "his field," and always has a number of reasons why any and all ideas for something new "won't work." The good science writer, on the other hand, must thrill to the idea of something new in the scientific world, and have confidence and imagination enough to develop the work into a readable article.

The efficient waitress was filling the speaker's glass for the third time. This year's editor still had to announce next year's staff of the *Orange and Black*. But the speaker could not leave these young people without telling them the importance of the human interest approach in this "cold, cold and boldly objective field of science." Luckily for the science writer, the interview with a scientific personality may always be a real possibility in the preparation of an article. Meeting the scientist, observing his dress, his habits, his environment, his hobbies should all furnish enough information to make the chemist, physicist, or biologist a human being.

Let human interest be the pegs upon which you hang your science story. Many times the real human interest angle doesn't strike the writer until the second hour of the interview. The speaker recalled his recent interview with a 94-year-old gentleman who began his scientific career by washing bottles for Michael Faraday at the Royal Polytechnic of London, England, in 1867. He told the young journalists of the two days spent in getting the story of Faraday. He pointed out how more than one publishing market could be tapped by one interview—how two articles resulted from this interview. One had a popular slant. The other was keyed to the scientist in the highly professional *Journal of Chemical Education*, published by the American Chemical Society.

That the science writer actually had a real part and moral obligation to inform the public concluded the speech that night. That the science writer might well key all of his articles to how you—you, the reader—are or will be affected should go without saying. Survey after survey of reader interest in science articles shows a marked interest in medical and health research affecting the reader. How could the good science writer miss the human interest approach? How could the science writer fail to see the real challenge and thrill that is his in bridging today with tomorrow by understandable articles?

The applause subsided. Perhaps the speaker had kindled a few fires in the minds of those youngsters. At least, he had tried. Soon the new editor of the *Orange and Black* was announced. The young journalists blushed and thrilled to hearing their names announced as Feature Editor, Sports Editor. . . . The meeting adjourned.

Properly the young English instructor thanked the lecturer for telling so much about science writing—what ideas it had given her for articles—the possibilities of science writing.

Then I told her: "You know the nice part of it is: you can sell science, too."

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P.O. Box 1008, Dept. N

Glendale, Calif.

Author & Journalist's Annual Report on SPECIALTY MARKETS

THERE are many opportunities for writers in magazines of specialized appeal. Following is the annual list prepared by *Author & Journalist* on the basis of up-to-the-minute reports from the editors.

This year the classifications have been revised for greater service to writers. Also a number of new classifications have been added, such as Armed Services, Stamp Collecting, Contests, Horses, Music, Pets.

For a list of Farm Press Markets, refer to the July issue. For Trade Journals, refer to the January issue. These markets are so extensive as not to belong in the Specialty Market List.

In the list the letter in parentheses indicates the frequency of publication; the figure following is the single copy price in cents. For example, (M-50) means monthly, 50 cents a copy.

Acc. means payment on acceptance; Pub. payment on publication.

ARMED SERVICES

Leatherstock, P. O. Box 1918, Washington 13, D. C. (M-25) Military, travel, fiction, humor, profiles on Marine characters. Donald L. Dickson, Col. USMC. To 3000 on fiction or articles. Shorts to 500. To 5c, Acc.

The Link, General Commission on Chaplains, 122 Maryland Ave. NE., Washington 3, D. C. (Bi-M-25) Stories and articles of 400 to 2400 words on subjects of interest to men and women in the service and patients in VA hospitals; service (not combat); humorous, travel, hobby; cartoons. T. A. Rymer. Approx. 1c, 90 days prior to Pub.

The Marine Corps Gazette, Marine Corps Schools, Box 100, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare. Major James A. Pounds. USMC. 2-3c. Pub.

Military Service News, The, Box 137, Fort Sam Houston, Texas. No payment for contributions.

The National Guardsman, Stewart Bldg., 400 5th St., N.W., Washington 1. (M-25) Short stories to 2,000; short-shorts; military and sports articles; quizzes; cartoons. Allan G. Crist. 3c. Pub.

Our Navy Magazine, 1 Hanson Place, Brooklyn 17, N. Y. (Bi-M-25) Short stories and articles closely connected with Naval affairs; under 3000. Daniel J. Howe, Jr. 1/2c. cartoons 2/3c. 2c. Pub.

See also **American Rifleman**, under Hunting, Fishing, Other Outdoor Sports.

ART, PHOTOGRAPHY

Amateur Screen Photography, 3021 N. Narragansett Ave., Chicago. (Bi-M-50) Illustrated, general, technical, or semi-technical articles for amateur movie and slide hobbyists, 1800-1500; scenarios; fillers; art and figure photos of nudes or semi-nudes, scenes, scapes, human interest, child & animal life, novelty, \$3-\$20. Joseph Sorren. 1 1/2-2c, fillers \$2-\$5, photos \$5 up, Acc.

SHORT-SHORT STORIES WANTED

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MAITLAND LEROY OSBORNE

23-A Green Street

Wollaston 70, Mass.

American Photography, 136 E. 57th St., N. Y. 22. (M-35) Competent technical articles on all phases of photography, preferably illustrated. C. B. Wright. \$100 up, pix \$10 up, Acc.

The Art Digest, 116 E. 50th St., N. Y. 22 (20-times-yr-50) News items of general interest to the fine arts field. Photos. Query.

Art News, 654 Madison Ave., New York 21. (M-60-Sept, through June) Articles on major contemporaneous painting and sculpture activities or techniques of noted artists. Alfred M. Frankfurter. 2c, Pub.

The Camera, 217 E. 25th St., Baltimore 18, Md. (M-50) Practical illustrated articles on photography and amateur cinematography, 500 to 1800. Mark Mooney, Jr. 2c, photos \$5, Acc.

Home Movies, 1159 N. Highland Ave., Hollywood 38, Calif. (M-25) Articles on amateur movie making, 1500-2000; sketches and descriptions of movie-making gadgets. Henry Provisor. 2c to 3c, photos \$3 to \$10, Acc.

Modern Photography Magazine, 251 Fourth Ave., New York, N. Y. (M-35) Entertaining, instructive, inspiring articles with photo illustrations; also individual photos, gadget ideas, and cartoons on photography. Query. A. W. Ahlers. Articles to 300, photos to \$25, Acc.

Photography Magazine, 366 Madison Ave., N. Y. 17. (M-35) Illustrated articles on one particular phase of photography, 600-2000; 8x10 glossy, captions for each shot. Bruce Downes, Ed. Inquire first. Prints of high quality for salon section, showing outstanding technique and composition, \$15 up; amateur pix for "Pictures from our Readers," \$15 B&W, \$40 color; for pix and text for Photo Tip department, \$10 with pix, \$5 if not. Color transparencies, carbos, and wash-off relief prints for covers and inserts, varying prices. Technical data must accompany all pix. Acc.

Pictures, The Snapshot Magazine, 343 State St., Rochester 4, N. Y. (M-Free) Amateur snaps, all subjects; no candid shots. Wyatt Brummitt. \$5, Acc.

BOATING, YACHTING

Boating Industry, 505 Pleasant St., St. Joseph, Mich. (3 times a year.) Success stories of boat dealers with pictures. Jerome C. Patterson. 2-3c, photos \$3-\$5, Pub.

Inland Waterway Guide, 25 W. Broward Blvd., Fort Lauderdale, Fla. (North & South editions \$1 each) Articles of interest to yachtsmen. Photos. Gil Sayward. 1c, Pub.

Motor Boat, Combined with Power Boating, 63 Beekman St., New York. (M-25) Practical articles for boat owners. No general articles. Not technical or semi-technical in nature. No poetry. Wm. F. Crosby.

The Rudder, 9 Murray St., New York 7. (M-40) Illustrated how-to-do-it articles on every phase of boating. 1500. Boris Lauer-Leonard. Varying rates. Photos \$5, Pub.

Yachting, 205 E. 42nd St., New York. (M-50) Factual yachting material (power and sail), cruise stories, and technical articles on design, rigging, etc., 2000-3000. Photos containing unusual yachting features. Critchell Rilmington. 2 1/2c up, Acc.

COMPETITIVE SPORTS

The Baseball Magazine, 453 Passaic St., Hackensack, N. J. (M-20) Baseball articles, cartoons, and photo series. Sid Feder. 1/2c, Pub.

National Bowlers Journal and Billiard Review, 506 S. Wabash Ave., Chicago. (M-25) Articles on bowling, billiards, lawn bowling; short stories; photos; news items; cartoons. Business articles on bowling operators. Carl W. Magnuson. 2c, Pub.

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Royalty Poetry Book (yearly), Dee Walker \$10 prize each issue, 8 Poetry Book prizes per issue, Free Evaluation of one poem by Lucia Trent, per issue. Loads of fun and information. Short-Stories, Poems, Features on famous literary people, Markets, Writers conference, Work-Shop, and Club News. \$2 yr., 35c per copy, \$1-M.

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3233 McKinney Ave. (Subscribe Now) Dallas, Texas

Scholastic Coach, 351 Fourth Ave., New York 10. (M-25) Articles on the coaching and playing of high school and college sports. Herman Maslin. 1c, Pub.

CONTESTS

Contest Magazine, Upland, Ind. (M-50) Instructive articles on how to win prizes in specific contests or specific types of contests. Hugh Freese. 1/5c; photos of current big winners, \$2, Pub.

CRAFTS, MECHANICS, HOBBIES

Craft Horizons, 40 E. 49th St., N. Y. (Bi-M-75) Articles on handicrafts, including ceramics, silverware, jewelry, weaving, textile printing, needlework, glass-blowing, leatherwork, wood-working, carving, and design for professional craftsmen. Research must be original and comprehensive. Mary Lyon. 2c, Pub.

Crafts & Hobbies, 30 E. 29th St., New York 16. (M) How-to-make-it articles on any craft. Illustrative material, either drawings or photos, essential. 2c, photos \$3, Pub.

The Family Handyman, 211 E. 37th St., N. Y. 16 (Bi-M-35) Articles on home improvements, repairs, maintenance. How-I-did-it angles, new gadgets and gimmicks for home owners. Phillip H. Scheller. Query. 2c, pix, \$7.50, Pub.

Flying Models, 215 Fourth Ave., New York 3. (Bi-M-25) Only articles, technical and semitechnical, concerning model aviation. Before submitting articles send pix and sketch of design with description of model and its performance. Ed Cury. \$40-\$125 for 500 word-text, photos, inked drawing, and bill of material. Acc.

The Home Craftsman, 115 Worth St., New York. (Bi-M) How-to-make-it articles of interest to home craftsmen, 300 to 1200; photos or drawings essential; home improvement fillers, 150. H. J. Hobbs. 1c to 2c; photos \$2 up, Pub.

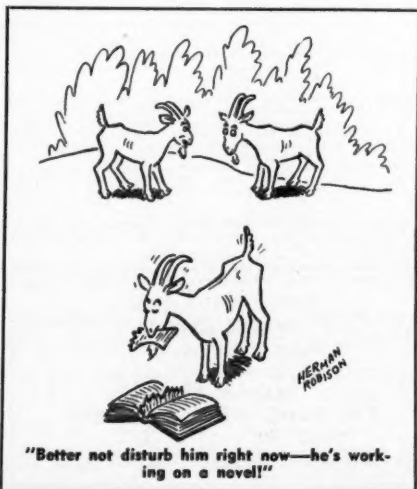
Mechanix Illustrated, 67 W. 44th St., New York 36. (M-15) New, lively features and shorts on all scientific and mechanical subjects, also how-to-build projects for the home workshop and tips for photographers; action and personality pictures, human-interest slant, plus camera action stories. Wm. L. Parker. Query. Up to \$250 per article; \$5-\$10 for kinks photos, Acc.

Model Airplane News, 651 5th Ave., New York 17. (M-25) Model airplane construction articles, 1500. William Winter. Pub.

Paramount Collector-Hobbyist, Box 864, Denver 1. (M-15) Brief articles on interesting hobbies by hobbyists themselves. J. N. Hile. \$1.50 per column, Pub.

Popular Homecraft, 143 E. Erie St., Chicago. (Bi-M) How-to-build articles of wood, metal, leather, etc., with detailed drawings or at least 1 photo. Emphasis on home repair articles. R. C. Johns. \$15 a page, Acc.

Popular Mechanics, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial, discoveries; human interest and adventure elements, 300-1500; fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks, should be addressed to the Technical Editor. Roderick M. Grant, Mng. Ed. 1c to 10c; photos \$5 up.



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Science & Mechanics, 450 E. Ohio St., Chicago 11. (B-M-20) How-to-do-it or how-to-make-it articles with scientific, mechanical or hobby slant. Query and assignment basis only. Don Dinwiddie. Varying rates. Acc.

Young Mechanic, 366 Madison Ave., N. Y. 17, N. Y. (M-10) Simple illustrated articles in mechanics, hobby, maintenance, and handicraft fields. Cartoons. Robert Gorman. Varied rates. Acc.

EDUCATION

Child Study, 132 E. 74th St., N. Y. 21 (Q-65). Articles on all phases of child care and development, parent education. Verse. No payment, except pix \$5.

The Grade Teacher, 23 Leroy Ave., Darien, Conn. (M-50). Short stories 300-900; short-shorts. Articles of value to elementary school teachers, 300-1800. Verse. Filiers. Elizabeth W. Robinson. Pub.

HEALTH

Hospitals, Journal of the American Hospital Association, 18 E. Division St., Chicago 10. (M) All articles contributed gratis by people in the hospital field or authorities interested in hospital operation. C. J. Foley.

Life and Health, Review & Herald Publishing Assn., Washington 12, D. C. (M-25) Query for requirements. Dr. J. DeWitt Fox. Varying rates. Acc.

Nursing World, 67 West 44th St., N. Y. 36. (M-25) Articles relating to nurses and nursing, 1000-2000 words. Drawings and photos desirable. 3c-5c. Pub.

Senology (Gernsback), 25 W. Broadway, New York. (M-25); (Q-50) Medical, psychological articles, preferably by physicians. 1c to 1c. Pub.

Today's Health (American Medical Assn.), 535 N. Dearborn St., Chicago 10. (Formerly Hygeia) Articles on any aspect of physical or emotional health; need material to meet normal health interest of well people of all ages from high school on. Especially want sound material for adolescents and the elderly. Dr. W. W. Bauer. 2-5c. Acc.

Voila Review, 1537 35th St., N.W., Washington 7, D. C. (M-35) Articles dealing with effect of deafness on individual and ways of overcoming such effect, authentic success stories of the deaf who speak. No fiction almost no verse. Josephine B. Timberlake. \$2 a page. Pub.

Your Health, 6 E. 39th St., New York 16. (Q) Authentic, entertaining, helpful articles on all phases of health, 300-2000. Douglas E. Lurton. Good rates. Acc.

HORSES

The Blood-Horse, P. O. Box 1530, Lexington, Ky. (Wk-20) Articles on breeding and racing of Thoroughbred horses. Alex Bower. \$15 up per article, photos \$3 up. Pub.

The Chronicle, Middleburg, Va. (Wk) Articles covering Thoroughbred breeding, steeplechasing, horse shows, etc. Photos of horses, \$3. Pub.

Horse Lover's Magazine, P. O. Box 1432, Richmond, Calif. (B-M) Articles on riding, training, breeding, "short" racing, shows, rodeos, 500-1500. Jim Draper. 7c a printed inc. Pub.

Popular Horsemen, Hall Bldg., Harrisburg, Pa. (M-50) Short stories, 3000-5000; short-shorts 1500; articles about horses—How-to-do-it articles particularly desired. Material on horse shows, show horses and hunt-meets, no racing material. Must be authoritative and slanted for the experienced horseman. Cartoons. W. Dayton Sumner. \$10 a page, photos \$2. Pub.

The Quarter Horse Journal, P. O. Box 3220, Amarillo, Texas. (M-35) Articles on quarter horses, rodeo horses, rodeo people, ranchers, cowboys, etc. Cartoons. Willard H. Porter. Query. Acc.

Turf and Sport Digest, 511 Oakland, Baltimore 12, Md. (M-35) Short stories 3500-5000 with racing background. Articles 2500-4000 on racing, biographies of racing people, methods of play, personal experiences at the races. Photos (Kodachrome cover and photos of Thoroughbred racing); crossword puzzles. R. Leigh S. Burroughs. 1c, photos \$3-4c, Kodachromes, \$75; puzzles, \$5. Pub.

The Western Horseman, 3850 N. Nevada, Colorado Springs, Colo. (M-35) Articles in which the Western Stock horse is featured, 1500-2000. Cartoons. Query. Acc.

HUMOR, CARTOONS

Charley Jones' Laugh Book Magazine, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles and stories to 750. Short jokes, anecdotes, typographical errors. Themes deal with domestic situations and with events familiar to most readers. Cartoons. Ken Berglund. Jokes 50c, verse 25c a line, longer material 2c a word, cartoons \$25. Pub.

Comedy Magazine, 270 Park Ave., New York 17. Light, fast-moving stories. 250-400. Cartoons featuring girls, human interest. Ernest N. Denver. 2c, cartoons \$7.50-\$15. Acc.

Jest Magazine, 270 Park Ave., New York 17. Same requirements as for Comedy Magazine. Ernest N. Denver.

Joker Magazine, 270 Park Ave., New York 17. "Study issue for requirements."

1000 Jokes Magazine, 261 5th Ave., New York 16. (Q-15) Humorous short short pieces, 200-600 words, \$15-\$25. See magazine before submitting. Cartoons, \$15. Cartoon spreads, to \$100. Does not buy jokes. Bill Yates. Acc.

Quote, P. O. Box 611, Indianapolis, Ind. (W-15) A reading and research service beamed primarily at the public speaking field. Buys only short, original humorous anecdotes of the "It happened to me" type, 100-200. Address: Humor Editor. Varying rates. Acc.

HUNTING, FISHING, OTHER OUTDOOR SPORTS

The Alaska Sportsman, Ketchikan, Alaska. (M-25) True stories, Alaska interest, 2000-5000; outdoor fact articles; Alaska sports cartoons, photos. Emery F. Tobin. 15c. Pub.

The American Field, 222 W. Adams St., Chicago 6, Ill. (W-25) Short stories 1000-1500. Articles on hunting, upland game birds with pointing dogs, to 3500 words. Photos. W. F. Brown. Acc.

American Forests, 919 17th St., N.W., Washington 6, D. C. (M-20) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation, 1000-2500; outdoor photos. Nort Baser. 2c up. Acc.

American Rifleman, 1600 Rhode Island Ave., Washington 6, D. C. (M-35) Technical material; small arms, hunting, gunsmithing, etc. Also articles dealing with military small arms. No fiction or verse. Contributors must have expert knowledge of small-arms subjects. Up to 5c; Photos, \$5. Acc. John Harper.

Field & Stream, 383 Madison Ave., N. Y. 17. (M-25) Illustrated camping, fishing, hunting articles, 1500-3000. Hugh Grey. 5c up. Acc.

The Fisherman, Oxford, Ohio. (M-25) Requirements are extremely specific, since the slant of its articles departs from the ordinary in the outdoor magazine field. A study of the magazine is essential and a query should be made before submitting material. Photographs. No fiction or poetry. Report in a week. George S. Fichter. Payment on flat rates, by arrangement.

Forest and Outdoors, 4795 St. Catherine St., W., Montreal 6. High-class material dealing with the outdoors from the standpoint of hunter, angler, week-end camper. Canadian background slanted towards conservation of woods, wildlife, water. Length, 1800. 1 1/2-2c; photos, \$3; cover photo \$10. Pub.

Grit & Steel, Drawer 541, Gaffney, S. C. (M-35) Articles, photos, cartoons, cartoon ideas, pertaining to game fowl exclusively; fiction.

Hunting & Fishing, 230 East Ohio St., Chicago 11, Ill. (M-25) Articles on hunting, fishing, camping and all allied sports, 2000-2500; cartoons. Jim Mitchell. Query. Acc.

Maine Coast Fisherman, 184 1/2 Middle St., Portland, Me. (M) Articles about commercial fishing, boat-building, lobstering, canning, clamming, packing, etc. News items and photos pertaining to marine matter and fishing. Recipes. Converse Owen Smith. 20c, printed inc (about 320 words); photos, \$2; jokes.

Outdoor Life, 353 4th Ave., New York 10. (M-25) Articles and stories relating to fishing and hunting, sportsmen's interests to 3000; kinks, shorts, photos, etc. William E. Rae. Top rates. Acc.

Outdoor Sportsman, 100 Commerce St., Little Rock, Ark. (M-25) Illustrated hunting and fishing stories. How-to-do-it articles. Gus Albright, Jr. 2c. Pub.

Rod and Gun, Gardenville P. Q., Canada. (M) Actual hunting and fishing experiences in Canada, to 1800. E. Marshman. 1-1 1/2c. Pub.

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AUTHOR & JOURNALIST

Sports Afield, 495 2nd Ave., S., Minneapolis 1. (M-25) Sportsmen's interests; outdoor activity of all nature; but spectators sports. Short stories, articles; fillers; news items; photos; cartoons. Top rates for field, Acc.

Western Sportsman, 3303 Bride Path, Austin, Texas. (BI-M-15) Hunting, fishing and big game articles, 1200-1500; cartoons. Deep Western flavor. J. A. Small. Varying rates, Pub. (Overstocked on most needs.)

MUSIC

Drum Major Magazine, Janesville, Wisc. (M-20) Musical fillers; cartoons; photos. Varied rates, Pub.

Musical America, 113 W. 57th St., N. Y. 19. (Semi-M-30) Articles dealing with serious music subjects. Cecil Smith. Query. Pub.

Musical Courier, 119 W. 57th St., N. Y. 19. (Semi-M-30) Articles and news pertaining to classical music; cartoons; photos. Grace Nyier. Query. Pub.

Music Magazine, 1727 Payne Ave., Cleveland 14. (BI-M-25) Short and lively articles of interest to teen-age music students. E. W. McAdam. 1c, Acc.



NATURE, SCIENCE

Audubon Magazine (National Audubon Society), 1000 Fifth Ave., New York 28. (BI-M-50) Prefer query first for articles on birds, mammals, plants, insects, wildlife, conservation; wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects, 1500-2500. Photos. Ken Morrison. 1c-3c, photos \$3 (cover picture \$10), Acc.

Natural History Magazine, 70th St. and Central Park W., New York. (M-50 except July and August) Popular articles to 4000 on natural science, exploration, wild life, photo series; fillers. Edward M. Weyer, Jr. 3c; \$5 photos, Acc.

Nature Magazine, 1214 16th St., Washington, D. C. (10 issues a year—50) Illustrated nature articles 1000-2000; fillers with pictures 100 to 400, short verse. R. W. Westwood. Query. 1c to 3c, Acc.

Popular Science Monthly, 353 4th Ave., New York 10. (M-35) Non-technical illustrated articles on scientific, mechanical, labor-saving devices, discoveries, under 2000. Volta Torrey. 1c to 10c; photos \$3 up, Acc.

Science Digest, 200 E. Ontario St., Chicago 11. (M-25) Popular articles on all fields of science to 2000. G. B. Clementson. 25c-5c, Acc.

NEGRO MAGAZINES

Celebrity, P. O. Box 207, Charleston 31, W. Va. (M-25) Articles, photos, general human interest, with pictorial interest predominant. I. P. K. Wells. Varying rates, Pub.

The Crisis, 20 W. 40th St., New York 18. (M-15) Articles 1800-2000; short stories, 1500-1800; short poems; photos of Negro life and achievement. James W. Ivy. Payment by agreement.

Ebony, 1820 S. Michigan, Chicago 16. (M-30) Articles involving Negroes, 1500. John H. Johnson. \$25; photos \$6, Acc.

The Journal of Negro Education, Bureau of Educational Research, Howard University, Washington 1, D. C. (Q-1.50, Year-books, \$2.50) Articles dealing with problems faced by Negro and other minority groups in the U. S. in particular and in the world in general. Chas. H. Thompson. No remuneration.

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CAREER ADVICE

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If you would be a writer, Son,
You first should read about a ton
Of writers' magazines, and then
A hundred books or so, times ten.

Read pulps, and children's books, and rhymes.
For daily papers spend your dimes.
And you should take a course, or six,
In fiction technique. Read the slicks.

If, when you've read throughout each night,
You're still too "amateur" to write;
And old age cheats you of success;
At least you'll be *well read*, I guess.

The Negro Traveler, 11717-11727 S. Vincennes Ave., Chicago 43. (M-25) Human interest articles on transportation subjects of interest to waiters, cooks, maids, dining car waiters, redcaps, and others in the field. Articles on home, clothes, and women for 16-page women's section, 2500. True romance stories. Clarence M. Markham, Jr. 1c up. Pub.

Our World, 35 W. 43rd St., New York 18. Picture continuities on Negro life. John P. Davis. Average payment, \$50 a page. Pub.

Service, Tuskegee Institute, Tuskegee Institute, Ala. (M-17) Feature articles with special emphasis on foods and food service. Mrs. O. E. Munday.

PETS

All-Pets Magazine, Box 151, Fond du Lac, Wis. (M-25) Authoritative articles on pets of all kinds, under 1000 words. Dogs at L. Larson. \$3 up per article, photos \$3 up. Acc.

The National Humane Review, 135 Washington Ave., Albany 10, N. Y. (M-15) Articles dealing with humane actions. No payment—non-profit organization. Beatrice Lant.

Popular Dogs Magazine, 2009 Ranstead St., Philadelphia, Pa. (M-35) Short-stories; human interest articles on dogs; verse fillers; cartoons; photos. Query. 50c an inch, verse \$1, pictures \$3. Pub.

PICTURE MAGAZINES

Life, Time and Life Bldg., New York 20. (W-20) Photos of national and world news events, human-interest pictures series. Free-lance market small. Good rates. Acc.

Look, 448 Madison Ave., N. Y., N. Y. 22 (Bi-W-15) Articles and pictures of broad general interest, particularly about people and their problems. No fiction. William Lowe.

Movie Life, 295 Madison Ave., New York 17. (M-25) Informal, candid pictures of screen personalities, well-captioned. "Angle" stories done in pictures especially desired. Patricia Campbell. Good rates. Acc.

Parade, 405 Lexington Ave., New York. (W-Sunday newspaper supplement.) General interest picture stories. Jess Gorkin. \$500-\$1500. Acc.

See, 16 E. 40th St., New York. (Bi-M-15) Photos with authentic and unusual story backgrounds. Candid action type preferred. All photos must be in good taste. Also, human interest, glamour girl and controversial subjects. Good rates. Acc.

Stare Magazine, 270 Park Ave., N. Y. 17. (Bi-M-25) Photo features on people in interesting situations; family, industry, entertainment. Steven Andre. Study copy for requirements.

RAILROADS

Railroad Magazine, 205 E. 42nd St., N. Y. 17. (M-35) Short stories, 1500-5000; serials 3-4 installments; illustrated fact articles. K. M. Campbell. Query. 1½-2c, photos \$3-\$5. Acc.

Model Railroader, 1027 N. 7th St., Milwaukee, Wis. (M-50) How-to-do-it articles on scale model railroading, written by model railroaders. Cartoons. Photos. John Query. Pub.

RELIGION, ETHICS

Adult Bible Class (David C. Cook Pub. Co.) Egin, Ill. (M-4) Forceful articles, 500-800, on making adult class a dynamic force in life of every member; plans for timely social and service activities; longer class methods articles, 700-1000; articles on advancement of Christianity in the home, church, community, to 1200, and articles on Christianity in its relationship to life outside, 1000-1200. Roy H. Murray. 1-2c. Acc.

America, 329 W. 108 St., New York 25. (W) Catholic weekly of comment, 1500-2000 word articles. 1½c. Pub.

Annals of Good St. Anne de Beaupre, Bailliole of St. Anne, Que., Canada. (M-15) Articles of wide reader interest, Catholic in tone, not necessarily religious, 1600; wholesome fiction, little slang, 1200-1800. Jokes \$1. Rev. Alcide Bouchard, C. Sa. R. 1c. Acc.

The Ave Maria, Notre Dame, Ind. (W-15) Short stories on Catholic and other themes, 2000-3000; poems under 24 lines. Articles 1500-3000. Wholesome juvenile adventure short stories. Serials. Rev. Patrick J. Carroll, C.S.C. 1c up. Acc.

Baptist Leader, 1793 Chestnut St., Philadelphia 3. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; articles of families who have achieved the art of doing things together; unusual life stories related to church and community life, 1200-1500. Also fiction and articles for four story papers for primary, junior teen, and young people's age groups. Benjamin P. Browne. ½c. Acc.

The Canadian Messenger, 3 Dale Ave., Toronto, Ont., Canada. (M-10) Short stories, Catholic atmosphere, bright, pointed, but not preachy, 3000; no love stories; articles, essays, Catholic interest, 1000-3000. Rev. J. I. Bergin, S. J. 1c. Acc.

The Carmelite Review, 10 County Rd., Tenafly, N. J. (M-20) Religious monthly operated for charity. Short stories, 2000-3000; articles and pictures on current subjects, 2000-3500; verse. Rev. Andrew L. Weldon. 1c; photos, \$3. Acc.

Catholic Home Journal, merged with *Pulse*, 220 37th St., Pittsburgh, Pa. (M-10) Domestic and pedagogical articles on home, child training; essays of religious and general interest; short stories that implicitly point a moral, 1800-2000. Verse about home, children, etc. 12-15 lines. Photos of children. Rev. Urban Adelmann. 1c, \$5 verse, Pub.

The Christian Home, 810 Broadway, Nashville, Tenn. (M-20) Articles 1000-2000 on family relationships, child guidance; stories 2500-3500 of interest to parents of children and teen-agers; verse, photos of family groups. Joy Baynes. Articles, 1c; stories, 1½c. Acc.

The Christian Advocate Methodist Pub. House, 740 Rush St., Chicago 11. (W-10) Religious, family, travel, patriotic short stories, articles, essays, 1500; verse. T. Otto Hall. 1½c. Acc.

The Christian Family, Divine Word Missionaries, Techny, Ill. (M-30) Catholic family magazine. Fr. Charles Kelly, S.V.D., editor. Illustrated articles, short-stories some poetry, of interest to family people. 2c up, pictures extra, poetry 25c a line up.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Inter-denominational religious, illustrated sociological articles, 2500; short stories, verse, 25c a line. Releases all but first serial rights. 1½c-2c. Acc. (Overstocked on articles and poetry.)

Christian Life, 434 S. Wabash, Chicago 5. (M-25) Current interest, biographical, devotional, missionary articles, 2000-3000; short stories dealing with specific problems involving evangelical Christians, 3000; short-stories, 1000; serials, 3 to 4 parts; fillers, 400. Fiction 1½c up; articles 1½c up. Pub.

Christian Parent, 1222 Mulberry St., Highland, Ill. Articles and stories under 2000, with Christian home life and Christian child training themes; serials, Photos. M. F. Simon. ½c. Acc.

The Churchman, 425 4th Ave., New York 16. (M-25) Articles applying religious thought to problems of the day; good verse. Dr. Guy Emery Shipley. No payment.

The Commonwealth, 386 Fourth Ave., N. Y. 16. (W-20) A review edited by Catholic laymen. Timely articles on issues of the day. Edward B. Skillin. 2c. Acc.

Cor. Hales Corners, Wis. (M) A magazine promoting the Apostolate of the Sacred Heart. Short-short fiction and articles. 1500-2500; photos. Rev. Geo. Finger, S.C.J. 1½c up. Acc.

Daily Meditation, P. O. Box 2710, San Antonio 6, Tex. Issued monthly; 25c a copy; \$3.00 a year. Metaphysical teachings, success and inspirational articles, Mayan archeology and discoveries, non-sectarian religious articles teaching the power of prayer or with a metaphysical slant, 800 to 1700 words; exact word count must be given on each manuscript. No fiction, poetry, or photographs. Report in 60 days. William P. Taylor. ½c to 1c. Acc.

The Grail, St. Meinrad, Ind. (M-25) Articles, features, essays, 1000-1500; short stories, 300; on Christian family life and modern problems. Rev. Walter Sullivan. O. S. B. 1c-1½c. Acc.

HIS, 1444 N. Astor, Chicago 10. (M-Oct. thru June-25) Organ of Inter-Varsity Christian Fellowship. Articles designed either to help Christians live more effectively for Christ or to help non-Christians see the importance of realizing Christ's claims upon their lives. Philosophical articles on Christian faith and belief; practical articles on various phases of Christian living, 750-1600-2450-3300. Good pictures on college level. Buys very little free-lance. Joseph T. Bayly. ¾c, photos, 2c, Pub.

Holy Name Journal, 141 E. 65th St., New York. (M-25 except July-Aug.) Catholic articles of interest to men; biographical world affairs, human interest, etc., 1600 or 2500. \$5 a page, Pub.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah. (M-25) Stories of high moral character, 1000-2000; short stories, 500-800. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2000. Photos of striking and dramatic simplicity for frontispiece and cover use. Poetry 25c to 30 lines. Doyle L. Green. Fiction and features. 1c; poetry 25c a line, Acc.

The Lamp, Ringgold St., Peekskill, N. Y. (M-30) Articles on religious (Catholic) topics 2000-2500; short stories with Catholic slant, same length. Rev. Samuel Cummings, S.A. 2c. Acc.

The Light and Life Evangel, Winona Lake, Ind. (W-12.5 yr.) Illustrated features on general interest topics, 2000; short stories 2500-3000, religious motif desirable but not required exclusively; romance at high level; Christian virtues and good morals, indirectly taught; serials, 6-10 chapters; short fact items, fillers; news items. Dr. Leroy M. Lowell. ½c. Acc.

The Living Church, 407 E. Michigan St., Milwaukee 3, Wis. (W-14) Episcopal viewpoint, 1000-2000. Peter Day. \$5 and up. Acc. Religious verse, no payment.

The Lookout, (Standard Publishing Co.), 26 E. Central Pkwy., Cincinnati 10 (W-3) Articles on Christian education, adult Sunday school work 1000; wholesome but not "Sunday Schoolish" short stories, 1000-1200; serials to 10 chapters, 1000-1200 each. Photos upright, 8x10, 8x11, 8x12, 8x13, 8x14, 8x15, 8x16, 8x17, 8x18, 8x19, 8x20, 8x21, 8x22, 8x23, 8x24, 8x25, 8x26, 8x27, 8x28, 8x29, 8x30, 8x31, 8x32, 8x33, 8x34, 8x35, 8x36, 8x37, 8x38, 8x39, 8x40, 8x41, 8x42, 8x43, 8x44, 8x45, 8x46, 8x47, 8x48, 8x49, 8x50, 8x51, 8x52, 8x53, 8x54, 8x55, 8x56, 8x57, 8x58, 8x59, 8x60, 8x61, 8x62, 8x63, 8x64, 8x65, 8x66, 8x67, 8x68, 8x69, 8x70, 8x71, 8x72, 8x73, 8x74, 8x75, 8x76, 8x77, 8x78, 8x79, 8x80, 8x81, 8x82, 8x83, 8x84, 8x85, 8x86, 8x87, 8x88, 8x89, 8x90, 8x91, 8x92, 8x93, 8x94, 8x95, 8x96, 8x97, 8x98, 8x99, 8x100. P. Levitt. 1½¢ up, photos \$5, within 1 month after Acc.

The Lutheran, 1228 Spruce St., Philadelphia 7, (W-5, \$2.50 yr.) Personal experience, notable achievement articles written for average person in field of Christian ideology, 1000-2000; short stories with relevance to church paper, 500-2500 (chronically overstocked); photos relevant to church paper. Dr. G. Elson Ruff. 1c-2c; photos, \$5, Pub.

Magnificat, 131 Laurel, Manchester, N. H. (M-30) Catholic articles, short stories, serials, verse. Indefinite rates, Acc.

The Marian, 2334 S. Oakley Ave., Chicago 8, (10 times yearly-10) Stories to 1500, articles to 1200, modern, yet wholesome, not necessarily Catholic. Pictures for articles. Mariological articles. Rev. Peter P. Cinkas, M.I.C. Prompt report. 1c.

The Marianist, University of Dayton, Dayton 9, Ohio. Articles 2000-3000, with Catholic slant. \$35 up, Acc.

Mary Immaculate, P. O. Box 96, San Antonio, Tex. (M) Articles with Catholic interest. \$15-\$25, Acc.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 38. (M-25) Catholic short stories to 2500; religious verse. Rev. Thomas H. Moore, S.J. 3c min., Acc.

Mother's Magazine, David C. Cook Publishing Co., Elgin, Ill. (Q-7) Articles on how to teach children religion in the home, 1000. Beatrice H. Genck. 1c, Acc.

New Century Leader, David C. Cook Publishing Co., Elgin, Ill. (M) Challenging suggestions on how to become a better Sunday School teacher, 1200; plans for building an effective y-organized Sunday School from the superintendent's point of view, 1200, and many articles on a variety of topics for religious leaders and all adults desiring a general religious publication. Interdenominational. Roy H. Murray. 1-2c, Acc.

Outwitting Handicaps, 15327 San Juan Drive, Detroit 21, Mich. (Irregular-25) "How-to-do-it" magazine for the physically handicapped, covering all types of disability. 300-500 words descriptive of mechanical devices, gadgets, appliances and procedures for personal adjustment, social or economic rehabilitation. Such ideas may be accompanied by sketches or photos. \$1-\$45, depending on merit. Health recovery features with emphasis on "How I did it"; also "How-to-do-it" stories on successful home businesses. Length, 1500-3000. Harry E. Smithson. 1c up, Acc.

Precious Blood Messenger, Carthage, Ohio. (M-10) Catholic human-interest articles and stories, about 2000. Father M. J. Foltz. C.F.P.S. 1½¢, verse 25c line, Acc.

Primary Teacher and Beginner's Teacher, David C. Cook Pub. Co., Elgin, Ill. Articles of practical help to Sunday School teachers of children 6-8 and 4-6. 400-850. 1c, Acc.

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, (B1-M-10) News type of feature story on church-related events of interest to Presbyterians, articles on personal faith, 1500. No fiction or poetry. Robert J. Cadigan. Approx. 2c, Pub.

The Protestant, Cambridge Sta., Kings Co., Nova Scotia. (Q) Religious magazine emphasizing anti-fascist moral issues—concrete, factual. Kenneth Leslie. 1c, Pub.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. (M) To 2500 words on current events, Catholic viewpoint for laymen. 3c, Acc.

St. Joseph Magazine, St. Benedict, Ore. (M) Clean-cut serious or escape fiction slanted for adults. Themes suited to a Catholic publication but not necessarily with religious angle. Short-stories 1000-1500; short stories 3000-4000. Non-fiction 1000-3000 on topics of importance or significance aimed at the average American Catholic family today. Photos should accompany articles whenever possible. Rev. Albert Bauman, O.S.B. Fiction 2c, articles 1½¢, Acc.

The Saver's Call, Salvatorian Seminary, St. Nazians, Wis. (M-10) Short-stories, 500-600; short stories, 2500-3000; current events articles, to 3500; verse. Religion and piety must not be substituted for lack of technique or literary skill. Rev. Dominic Gilea, S.D.S. Fiction to 25c; articles to 3c; verse to \$10, Acc.

Sentinel of the Blessed Sacrament, 194 East 76th St., New York 21. (M-20) Articles, essays, short stories and fillers centering on the Eucharist. 1500-2500. Rev. Hector C. Lemieux, S.S.S. 1½¢, Acc.

Shepherds, 1948 Grand Ave., Nashville 4, Tenn. Articles on motives, methods, message of evangelism. George H. Jones. No payment.

The Shield, Crusade Castle, Shattuck Ave., Cincinnati 26, O. (M-Oct-May-25) Articles dealing with Catholic missionary work, by special arrangement with writers. Edward A. Freking. Acc.

The Sign, Union City, N. J. (M-25) Catholic and general articles, essays, short stories to 4500, verse. Rev. Ralph Gorman, C.P. 3c up, Acc.

Southern Israelite, 312 Ivy St., N.E., Atlanta, Ga. (W-news-paper; M-supplement). Market for limited freelance material of Southern Jewish interest. Adolph Rosenberg. Pub.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. (W-5) Articles, 500-1800; short stories, 1000-1800; biographical sketches, accounts of group activities, anecdotes, verse fillers; character-building slant. Iva S. Hoth. 1c and up, Acc.

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Sunday School at Home, 1816 Chestnut, Philadelphia 3. (Q-14) Articles, short shorts, not over 1000, editorials; fillers; news items; verse; photos. All religious and devotional. William J. Jones. 15c-14c, Acc.; verse, photos, varying rates.

Sunday-School World, 1816 Chestnut St., Philadelphia 3. (M-15) Challenging articles to 950; definitely Christian. Biblically slanted, on religious, Sunday School, daily vacation Bible school, weekday Bible teaching in rural areas. William J. Jones. 15c, verse 50c stanzas, Acc.

Sunday Pix, David C. Cook Publishing Co., Elgin, Ill. (W) Short animal features, quizzes, puzzles, riddles, things to make, games, strange and unusual facts. Iva S. Hoth. 1c, Acc.

Sunday School Times, 325 N. 13th St., Philadelphia 5. (W) Articles on Sunday School work; verse; short stories for children. Phillip E. Howard, Jr. 15c up, Acc.

The Teacher, 161 8th Ave., Nashville, Tenn. (M) Articles, 500-1500; verse, photos, devoted to material on Sunday School teaching. Clifton J. Allen. Approx. 115c, Acc.

This Day, 3558 S. Jefferson St., St. Louis 18. (M-35) Short stories, 1000-3000; novelettes, serials, 10,000; articles 1500 full of human interest on home affairs; short "reader editorials"; fillers, jokes and epigrams; verse; few cartoons. Henry Rasche, 1c, verse, 81-83, cartoons 25c, Acc. Supplementary rights released to author.

The Union Signal, 1730 Chicago Ave., Evanston, Ill. (W-5) All material on assignment to qualified experts. Lillian Luney.

Walther League Messenger, 975 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausner. Varying rates, Acc.

STAMP COLLECTING

The Stamp Wholesaler, Box 284, Burlington, Vt. Articles on merchandising of postage stamps and accessories to stamp collectors. Cartoons. Photos. Very few non-stamp dealers can sell to this market. Lucius Jackson. 1c, Acc.

Western Stamp Collector, Van Dahl Publications, Albany, Ore. (Semi-W-3) Specialized feature articles on stamp collecting written from the standpoint of the collector. William W. Wylie. Query. Pub.

THEATER, MOTION PICTURES, RADIO, TELEVISION

The Billboard, 2160 Patterson St., Cincinnati 22, Ohio. (W-35) All material furnished by appointed correspondents in the amusement field.

Boxoffice, 625 Van Brunt Blvd., Kansas City 1, Mo. (W) National film weekly with correspondents in principal cities covering news of motion picture industry, theaters and their personnel, legislation affecting motion pictures, construction news, etc. Photographically illustrated features dealing with various phases of theater management. Nathan Cohen. Rate not stated.

Greater Show World, 1472 Broadway, Room 302, New York 18. (3-M-10) Articles, short stories, novelettes, fillers, on show people, theatrical business. Johnny J. Kline. 15c, Pub.

The Modern Theatre, 835 Van Brunt Blvd., Kansas City 1, Mo. (M section of Boxoffice) Articles on theater design, construction, maintenance, photos for illustration; carpeting, seating, decoration, confections, merchandising features, of interest to theater owners. Nathan Cohen. Rate not stated.

Modern Screen, 261 5th Ave., New York. (M-15) General articles 1500-2000; films, news items. C. D. Saxon and D. L. Horner. Varying rates.

Movie Stars Parade, 295 Madison Ave., New York 17. (M-15) Articles on motion picture personalities to 1500 on assignment only. Diana Lurvey. Reasonable rates, Acc.

Motion Picture Magazine (Fawcett), 67 W. 44th St., New York. (M-15) Sharply angled stories on established stars, occasional introductory shorts on outstanding newcomers, 1000. Sam Schneider. Liberal rates, Acc.

Radio and Television News, 366 Madison Ave., New York. (M-25) Technical and semitechnical articles dealing with radio and television engineering, research, electronics. Constructional articles for amateur radiomen and servicemen. Diagram need only be in pencil. Good photos. No fiction or poetry; no publicity "puffs." Any unusual application of electronics, 100-2000. Oliver Read. 3c-5c, including photos; gag cartoons 45c.

Radio Mirror (Macfadden), 205 E. 42nd St., New York. (M-15) Radio fan stories, 3000-5000. Ann Daggett Higginbotham. No unsolicited MSS. read; query before submitting. \$150 up, according to merit, Acc.

Theatre Arts, 130 W. 56th St., New York 18. (M-15) Articles on theatrical and associated arts, 500-2500; news items; photos; drawings. Pub.

Variety, 154 W. 46th St., New York 36 (W-25) Theatrical trade paper; articles, news, reviews, staff-written. Abel Green.

AUTHOR & JOURNALIST

Books that will help writers

In this column are reviews of important books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the publisher's price postpaid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

125 WAYS TO MAKE MONEY WITH YOUR TYPE-WRITER, by David Seltz. 148 pp. World. \$2.

The author has taken actual cases from collection bureaus to listing lost dogs, from social clubs to peanut-bag advertising—and explains briefly how each has made money for its practitioner.

PICTURE EDITING, by Stanley E. Kalish and Clifton C. Edom. 207 pp. Rinehart. \$4.50.

This comprehensive manual for picture editors of magazines and newspapers is of equal value to the freelance photographer or the writer who illustrates his own articles. It reveals, through authoritative text and nearly 200 photographs, the criteria used by first-class editors in choosing illustrations for their publications.

The authors classify all photographs as *record pictures* or *emotional pictures*. The record picture "shows someone or something in cold and static form," while the emotional picture "stimulates a reaction in the person who views the photograph." Obviously the latter, emphasizing action, mood, pattern, is what most editors want.

MYSTERY FICTION: THEORY AND TECHNIQUE, by Marie F. Rodell. 230 pp. Hermitage. \$3.

An outstanding book covering the writing of the mystery novel, the detective novel, the horror mystery, and the adventure-mystery. The basic ideas, the taboos, and the musts in these types of fiction are carefully brought out. Rightly, emphasis is laid on the plotting of the story. Mrs. Rodell is the author of mystery novels and short stories.

TELEVISION WRITING: THEORY AND TECHNIQUE, by Robert S. Greene. 276 pp. Harper. \$3.75.

A network writer with experience in drama, humor, and documentaries presents the A-B-C of writing for television, with detailed analysis of actual scripts.

1001 NAMES FOR PETS, by Philip M. Rhodes. 49 pp. Cameo. \$1.

A charming, beautifully designed catalog of names that writers should find useful. Here you'll discover the desert donkey named Cactus, the backstage cat Asbestos, the pet mouse ironically called Hercules.

THE THEATER DICTIONARY, by Wilfred Granville. 227 pp. Philosophical Library. \$5.

An elaborate glossary of British and American terms in the drama, the opera, and the ballet.

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Tips for Beginners

By ALAN SWALLOW

I am correspondent for a trade journal which pays half a cent per word for news items. A friend in the radio business tells me that it would be ethical to send the same news items (not feature articles unless they were extensively rewritten) to other trade journals in the same field. He maintains that the news of the radio station correspondent is often sent to a competitive newspaper.

The analogy of the radio newsmen is false. The analogy would apply if he were to send his news to a competitive radio station as well as to a newspaper. Or the other analogy would be that a correspondent would send his news to two newspapers in the same city at the same time. Quite clearly, this is not done. News items should not be sent, if you are correspondent on a pay basis, to two directly competing outlets. However, trade journal writers quickly learn that the same piece of news may be of interest both, say, to a hardware magazine and another outlet, such as a daily newspaper, a farm magazine, etc. That does provide legitimate sale two and more times

for the same spade work in digging up something of value to the outlets.

How should we keep account of our stamps for query letters and the like? Is it possible merely to multiply the number of such letters by three cents, using our records to determine the number?

I should think that the system would be very good, as suggested. Some writers will keep quite close account of the number of stamps bought specifically for their writing business, and this is undoubtedly the best process, keeping such records for at least four years following income tax time. Others will merely estimate; but this method is less satisfactory than a record system, both because any questioning of reports will make proof of claims a little difficult, on the rare occasion when such questioning might come, and because the writer may do himself the injustice of underestimating his costs. The suggestion of the questioner seems a good middle-of-the-road method, if the other records are kept faithfully. The separate postage record need then not be kept, although this record will not be found arduous by most people.

Writers' Contests and Other News

A competition for the best cartoons or gags on inter-planetary activities has been announced by the National Association of Gagwriters in conjunction with *Joker* magazine. Prize, \$100. An anthology is also planned. The contest closes February 28, 1953. Address: National Association of Gag Writers, Room 902, 292 Madison Ave., New York.

—A&J—

Brooklyn College, Brooklyn 10, N.Y., has announced three writing courses by Pauline Bloom—the short story, the novel, advanced workshop. Classes begin October 13. Details are available from the college or from Miss Bloom, whose address is 767 Eastern Parkway, Brooklyn 13.

The Wilmington Poetry Society and Delaware Writers, Inc., offer \$35—the Carrie Hofferker Poetry Award—for the best group of lyrics, sonnet sequence, or narrative poem submitted by any writer in the United States by September 15. Each entry must be in triplicate and the name of the writer must be in a sealed envelope, not on the MS. A fee of \$1 is required. Address: Miss Virginia Hurlock, 418 S. College Ave., Newark, Del.

The same organizations offer \$10 for the winning poem or group of poems submitted by a Delaware resident by September 15. No entrance fee. This contest is for the Susan Sharp Adams Poetry Award. Entries should be sent to Miss Anna C. Harrington, 94 Wilbur St., Newark, Del.

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